The Inland Printer

March • 1911

Price 30 Cents

Don't envy good printing—
Do it yourself
By using ULLMAN'S Inks.
The finest printing in the world,
And all over the world,
Is done with our
Doubletone Inks and
Ullmanines.



Sigmund Ullman Co.

New York (Uptown)	Philadelphia
New York (Downtown)	Cincinnati
Chicago	Cleveland



"BUTLER BRANDS"

OF SQUARE AND ROUND CORNER

Die Cut Cards

ARE AS ACCURATE, CLEAN CUT AND TRUE TO SIZE AS CARDS CAN BE MADE

They are banded in hundreds and neatly put up in attractive boxes. Our ***Cut Cards*** are made of "Butler Brands" of Bristol Boards, which is a guarantee of superior quality; yet the prices are no higher than other kinds. When you purchase ***Cut Cards*** get "Butler Brands." Send for Samples.

DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER CO., ... Milwaukee, Wis.
INTERSTATE PAPER CO., ... Kansas City, Mo.
SOUTHWESTERN PAPER CO., ... Dallas, Tex.
SOUTHWESTERN PAPER CO., ... Houston, Tex.
PACIFIC COAST PAPER CO., ... San Francisco, Cal.
SIERRA PAPER CO., ... Los Angeles, Cal.
OAKLAND PAPER CO., ... Oakland, Cal.
CENTRAL MICHIGAN PAPER CO., Grand Rapids, Mich.
MUTUAL PAPER CO., ... Seattle, Wash.
AMERICAN TYPE FOUNDERS CO., . . Spokane, Wash.
AMERICAN TYPE FOUNDERS CO., . . Vancouver, B. C.
NATIONAL PAPER & TYPE CO. (Export Only), N.Y. City
NATIONAL PAPER & TYPE CO., City of Mexico, Mex.
NATIONAL PAPER & TYPE CO., City of Monterey, Mex.
NATIONAL PAPER & TYPE CO., ... Havana, Cuba

ESTABLISHED 1844

J·W·Butler Paper Company·Chicago

THE MONOTYPE

Composing Machine *and* Type Caster

Our Matrix Library Supplies

831 Different Fonts

For use when you please as long as you please

"100 pounds a day of assorted type"

THE EVENING STAR—THE SUNDAY STAR
Washington, D. C.

December 30, 1910

Mr. J. Maury Dove, Pres.
Lanston Monotype Machine Co.
Philadelphia, Pa.

Dear Sir:

We bought a Monotype Caster last September, and have waited until now to give you a report as to its efficiency.

We first converted a quantity of old metal and type into quads and spaces which we needed badly. Two weeks later we started casting regular fonts of type from 12 to 36 point; making two or three full cases of each of 31 different fonts of type. *The machine has worked 463 hours with a total output of 5,772 pounds, an average of 12½ pounds an hour or 100 pounds a day of assorted type.*

We are fast converting all of our old type and worn faces into fine new type. The Monotype Caster and your library matrix service have both given perfect satisfaction.

Yours very truly
(Signed) Fleming Newbold
Business Manager

Ask Monotype Users—*They Know*

Lanston Monotype Machine Co.
Philadelphia

Set in Nos. 37, 86J and 86K Series and Monotype Borders

This is an Age of Specialization

BROTHER JONATHAN BOND is the successful result of specialized effort. It is made especially for business stationery of the preferred kind. Sixty-seven years of experience in papermaking have been brought to bear in its production.

BROTHER JONATHAN BOND is a Butler Brand

You ought to lose no time in sharing in the benefits accruing from our advertising. Write for samples if you are not already supplied.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wisconsin
Interstate Paper Co.	Kansas City, Missouri
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, California
Sierra Paper Co.	Los Angeles, California
Oakland Paper Co.	Oakland, California
Central Michigan Paper Co.	Grand Rapids, Michigan
Mutual Paper Co.	Seattle, Washington
American Type Founders Co.	Spokane, Washington
American Type Founders Co.	Vancouver, British Columbia
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	City of Monterey, Mexico
National Paper & Type Co.	Havana, Cuba

Address Division 1

J. W. Butler Paper Co.
Established 1844 · Chicago

BUTLER-BRANDS PAPER THE BEST

Your Cover Work

MAKE your catalog printing stand out. Build up a reputation for cover work that is *different* — unusual — striking — serviceable. You can easily put originality into your catalog, booklet and folder work. Give your customers catalog covers that look better, wear better, and last longer than those turned out by other printers. It is not enough to give as good service at even prices. You can give *better* service at *lower* prices. Kamargo Mills Covers open up an entirely new field in cover possibilities. They present an opportunity for novel, beautiful, attention-commanding effects. They increase the durability of any catalog because their strength prevents tearing or ripping off. There is less waste and fewer imperfect copies when you print or emboss on

FOUNDED

Kamargo Mills  **Catalog Covers**

1808

They insure instant attention. Their finish, their feel, their distinctiveness, make your customers pick them out at once from ordinary catalog covers. The *Service-Quality* of Kamargo Mills Covers protect catalogs against damage, and cuts down cost. Ordinary handling — constant, wearing use — even unusual and careless treatment, will not harm Kamargo Mills Covers.

Dressed in Kamargo Covers, your catalog work creates a favorable impression at first sight. It is kept — referred to constantly. And it has the strength — the vitality —to stand a year's constant work.

Kamargo Mills Covers are scientifically made — and made to *last.* All the skill of the artist-papermaker is put into their appearance. In material, workmanship and pride of manufacture, no effort is lost, no expense spared, to make Kamargo Mills Covers worthy of their reputation.

Better Results at Less Cost

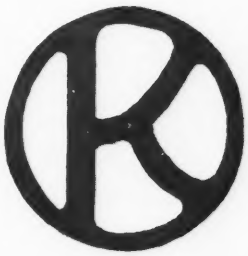
You can not afford to turn out catalogs that merely *look* well. They must also *wear* well. You can produce more artistic catalogs — catalogs that will retain their attractive appearance permanently — with Kamargo Mills Covers, and yet they cost you no more than ordinary " just as good as anybody's else " covers.

KNOWLTON BROS., Inc.
Cover Department A, Watertown, N. Y.

Can Be Distinctive

WE are educating your customers to settle their own problem of cover-stock selection to *your* advantage, by calling for Kamargo Mills Covers. Our extensive advertising is telling the story of Kamargo service-value and Kamargo attractiveness to big buyers of catalogs, booklets, etc., everywhere. We are showing these customers of yours what beautiful effects they can secure with Kamargo Mills Covers — what increased service — at even cost — can be had with this unequaled cover stock. All of this advertising helps *you* when you specify Kamargo Mills Covers in your estimate. It helps you get new business and increases the volume of your catalog work. They enable you to make better prices for finer, better-looking, longer-lasting catalogs, than you possibly could with inferior stock at even higher prices.

FOUNDED

Kamargo Mills  **Catalog Covers**

1808

The wide variety of wonderfully rich tones, shades and colors of Kamargo Mills Covers, makes easy unique, striking printed and engraved effects.

For big service catalogs, for dainty brochures, for small or large folders — any booklet where artistic display *plus* permanence and durability are desired. Long experience has demonstrated the value of Kamargo Mills Covers to banks, railroads, publishers, art dealers, jewelers and large corporations, your most exacting and particular customers.

You can not use more economical and more satisfactory covers than Kamargo Mills Covers. They enable you to do better, more beautiful and more creditable work than any other stock at any price. It is not mere surface attractiveness that constitutes Kamargo value. It is *attractive quality* backed up by sterling *service quality*, an unequaled combination of beauty and strength that is absolutely unique in cover papers.

Our Catalog Helps You

Don't take our word about Kamargo Mills Covers. It is impossible to describe them adequately. They must be seen, felt, handled. Our Kamargo Mills Samples de Luxe form an interesting exhibit of quality cover schemes. Their treatment shows you how various colors and inks can be blended, giving striking effects to your catalog work. Get your full share of the new business we are creating for printers who use Kamargo Mills Covers.

This beautiful, helpful catalog is yours upon request. It will *pay you* to write for it on your business letter-head *to-day*.

KNOWLTON BROS., Inc.
Cover Department A, Watertown, N. Y.

The Feeder Question Solved

THE KAVMOR

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat Type Forms

—

Electros not necessary

—

Ordinary Flat Electros when desired (not curved)

—

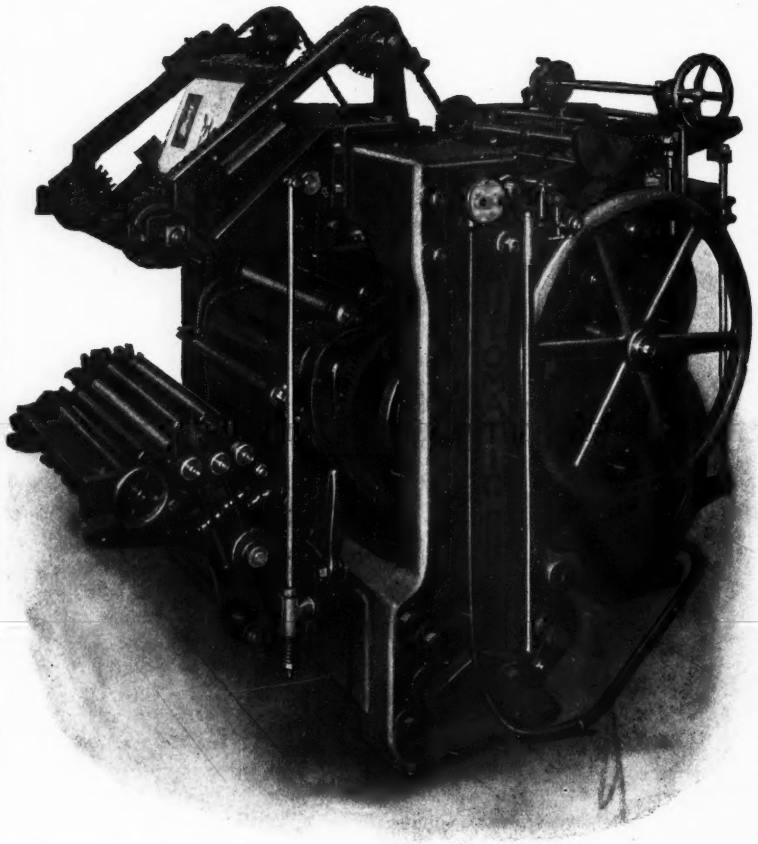
Perfect Registry

—

Requires only two horse-power.

—

Requires no machinist



Short runs handled quickly

—

Self-Feeding

—

Self-Delivering

—

Less Wages

—

Less Waste

—

Inking Distribution unsurpassed

—

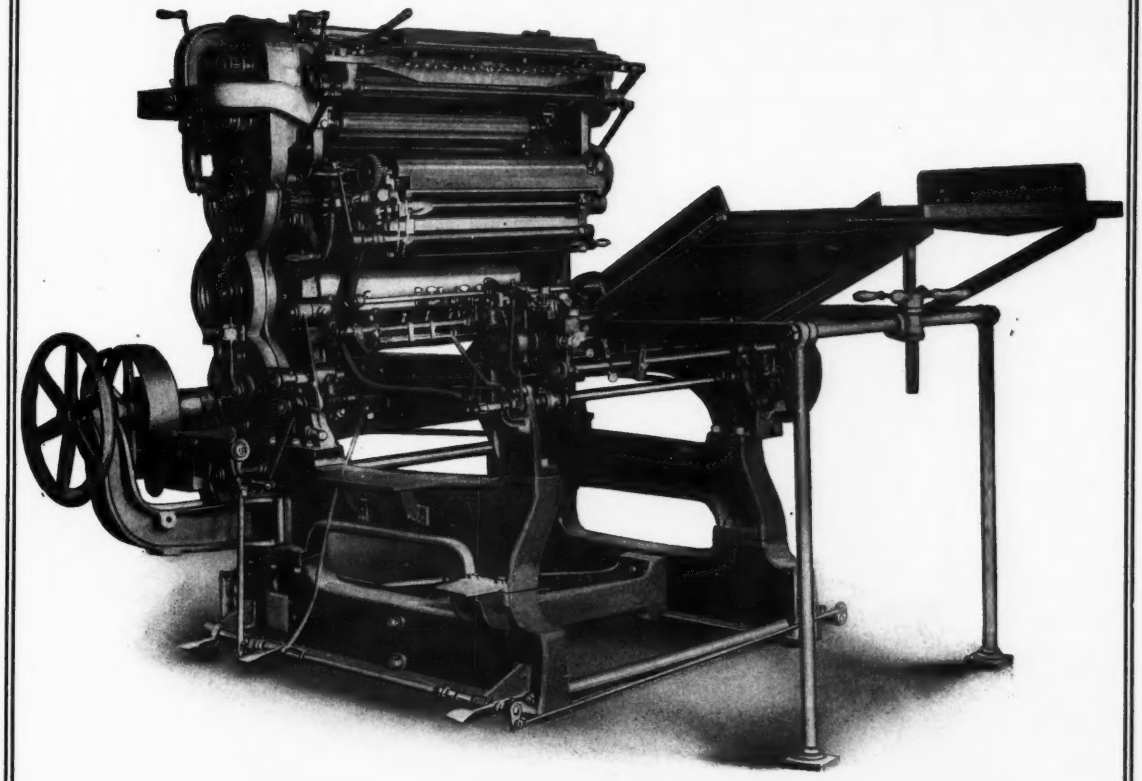
Costs no more to operate.

PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency—S. S. SALISBURY, Chicago, Ill. Eastern Agency—RICHARD PRESTON, 167 Oliver St., Boston, Mass.
Southern and Southwestern Agency—DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.



The following sign appeared over a Harris Automatic Offset Press, like above cut, in the plant of one of the largest printing firms in the country, at the time of their annual reunion of their salesmen:

Harris Offset Press

Prints 5,000 Sheets per Hour

Does Work of Three Big Flat Beds

The above is what owners think of Harris Presses.

Offset Machines built in Five Sizes.

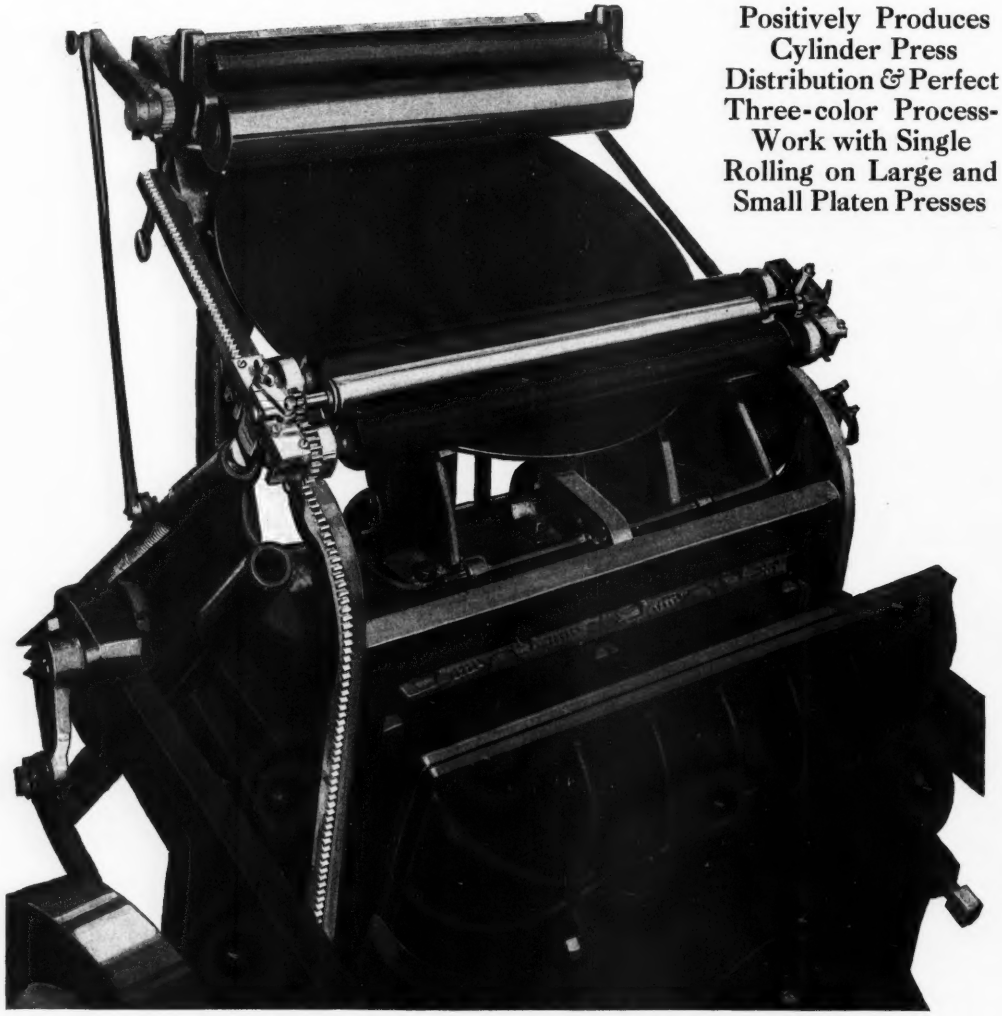
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

ALLEN INK DISTRIBUTOR
FOR PLATEN PRESSES



Positively Produces Cylinder Press Distribution & Perfect Three-color Process-Work with Single Rolling on Large and Small Platen Presses

A platen press equipped with this device and two of its composition rollers, with single rolling, covers largest forms, solid tints and half-tones without defects, and does the work of a pony cylinder. Over 300 in daily operation in large and small printing offices, *every one* giving excellent satisfaction.

The attachment reduces cost of production, it economizes in composition rollers, etc. Rollers are easy to clean for tints, because they do not cut, tear or bruise.

SENT ON 30 DAYS' TRIAL WRITE FOR DESCRIPTIVE MATTER

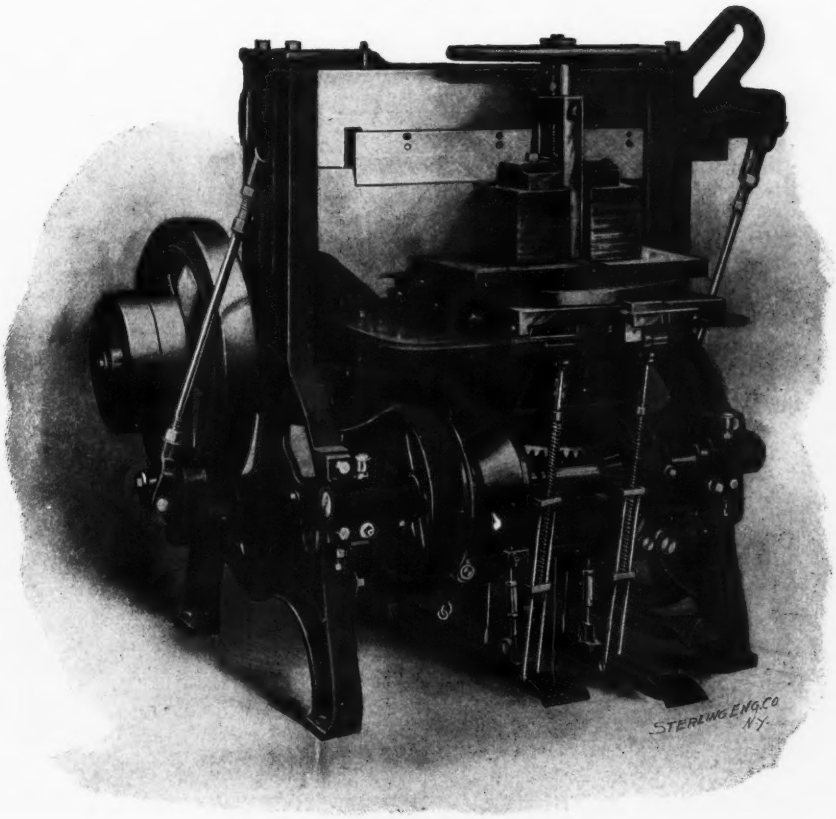
MADE BY

NATIONAL SPECIALTY MFG. COMPANY

Montgomery Bldg., MILWAUKEE, WIS.

WANNER MACHINERY CO.
184 to 194 E. Congress St., Local Chicago Agents

SHERIDAN'S AUTOMATIC CLAMP BOOK TRIMMER



Write for Particulars, Prices and Terms

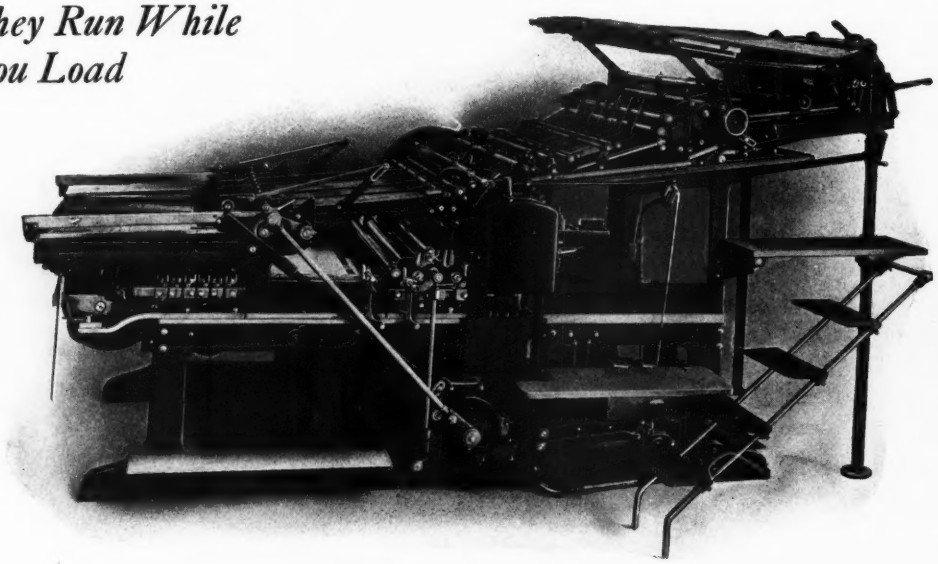
T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a Complete Line of Printers' and Bookbinders' Machinery

NEW YORK . . . . . 56 Duane Street
CHICAGO . . . . . 149 Franklin Street
LONDON . . . . . 65-69 Mount Pleasant

CROSS
Continuous
FEEDERS

They Run While You Load



You are not getting the highest efficiency from your presses or folders unless you are getting an output of 100 per cent of the running time.

The Continuous System of Automatic Feeding

is the way to do it. We have the proofs that such results are regularly obtained.

DEXTER FOLDER COMPANY

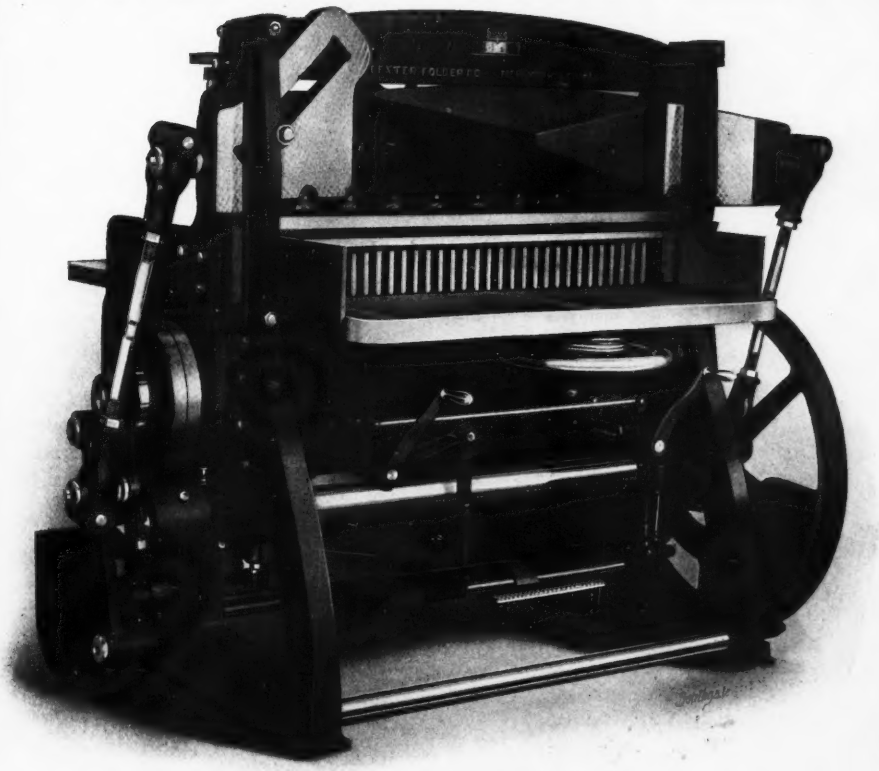
NEW YORK CHICAGO BOSTON PHILADELPHIA SAN FRANCISCO

Canadian Agents: The J. L. Morrison Co., Toronto, Can. Southern Agents: Dodson Printers' Supply Co., Atlanta, Ga.

DEXTER

Sold Upon

Positive PROFIT-TO-YOU Points



DEXTER
AUTOMATIC CLAMP CUTTER

DURABILITY—ACCURACY

In making this machine Durable we put in the very features that make it *Accurate* — and vice-versa. So it is with every quality we provide for — each wonderfully interlocks with every other, only so could we secure the *perfect* efficiency that means profit-in-operation.

DEXTER FOLDER COMPANY

200 FIFTH AVENUE, NEW YORK

BOSTON CHICAGO PHILADELPHIA SAN FRANCISCO ATLANTA

Factory: PEARL RIVER, NEW YORK



The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.
MINNEAPOLIS - DALLAS

Special Size Envelope Samples Furnished Free

In other words, we will make samples and quote you prices without charge, on any special size envelopes that your customers may wish. You now have the opportunity to show your customer just what that special envelope will look like and the exact cost of the same, without any expense to you. Test this out for yourself. Write the

Western States Envelope Co.

MANUFACTURERS OF SURE-STICK ENVELOPES FOR PRINTERS AND LITHOGRAPHERS

311-313 East Water Street Milwaukee, Wisconsin



Stifling the New Foreman

THE chances are that your next foreman will come from a "point measure" shop, where the handsaw and jack-knife methods of trimming have long ago given place to the true-to-points accuracy of

The Miller Saw-Trimmer

Are you going to tie his hands, put him all at sea, reduce his efficiency, and interfere with the showing he makes with his men by forcing him to come back to the antiquated, slipshod methods of patch-and-plug justification? And the foreman is not all. Like as not, that new compositor you hired from St. Louis or Springfield is an expert Miller man, who, given a machine on your floor, would double his own worth to you and give you an extra profit on every compositor, stone man and lino operator in your shop.

It's a big thing for you to consider, Mr. Owner, for as sure as fate, you're going to find your new blood calling for the modern tools of the trade—the Miller tool that saws-and-trims at the same operation, reducing cuts, slugs, rule, leads and furniture to absolute points and insuring instant and perfect justification of every element of your forms.

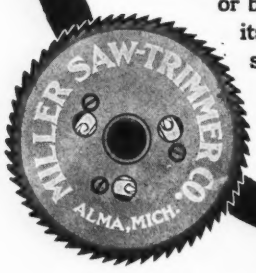


Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller-Saw-Trimmer Co., who will vigorously protect its rights therein.

Beat Them To It By Grasping The Thirty-Day Free Trial Offer

Today is the day to write us for the exact terms on which we install a Miller in your shop at our risk, to remain or be thrown out on your own say-so. Judge its work and its economy under your own shop conditions and we abide by the results.



Miller Saw-Trimmer Co.
ALMA, MICH.

UNIFORM QUALITY

and the

RIGHT PRICE

are the two important features that have created a standard of known quality among successful and discriminating printers who by experience regard the name "JAENECKE" as a guarantee for all that is good in ink, therefore—

Jaenecke's Printing INKS

Are the Kind That Satisfy

We make all kinds for all grades of printing. If you are not entirely satisfied with the appearance of your work, you will make no mistake in putting your ink problems up to us. A postal will bring specimen sheets

NEW YORK
PHILADELPHIA



ST. LOUIS
DETROIT
PITTSBURG

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: 351 Dearborn Street

Hamilton's ▪▪▪▪ MODERNIZED ▪▪▪▪ COMPOSING-ROOM FURNITURE

IS A FACTOR IN COST REDUCTION

Each day sees a new convert to the Modernized Composing-room idea. Each day one or more printing concerns join the progressive ranks with a money-making and space-saving composing-room equipment.

Each new recruit is a factor in cost reduction. When the progressive modernized offices are in the majority they will **control the cost of printing.**

Will you be the last one to get on the band wagon? Why not do it now? This movement, like all others, is being anticipated. Only the far-seeing ones who modernize their composing-rooms early in the game will gain the full measure of profit. Those who join the movement at high tide will be followers, and not leaders.

Do you think the saving is a little matter not worthy of your attention? Do not make that mistake, but look the question square in the face and ask yourself:

"What would it mean in my establishment if I could save 10 to 25 per cent in composing-room labor and 25 to 50 per cent in floor space?"

If you will ask us, we will give you off-hand the names of twenty-five representative printing concerns who have made such savings and who will be pleased to acknowledge the fact. We could name one hundred such concerns as easily.



HAMILTON MFG. CO., Two Rivers, Wis.: *Detroit, Mich., January 16, 1911.*

Gentlemen,---We are pleased to advise you that the new composing-room equipment manufactured by you, which we installed, consisting of cabinets, make-up and storage banks, and other modern wood goods, in our opinion is a considerable advantage over the old-style equipment which we threw out.

The new equipment saves a large proportion of floor space, and besides, on account of having leads, slugs, rules and the other materials which the workmen use, conveniently located at their cabinets, they can consequently do considerably more work in a day. This, of course, means to us an actual saving in wages.

We desire to compliment you upon the workmanship of the goods, and the transformation of our composing-room certainly gives us a great deal of pleasure.

Very truly yours,

JOSEPH MACK PRINTING HOUSE.

Jos. Mack.

If you are interested in this vital question, fill out the attached coupon and send it to us, or to your dealer, ask for a copy of "Composing-room Economy," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing plants in the United States.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City..... State.....

Have you a copy of "Composing-room Economy"? .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

Peerless Gem Paper Cutters

combine all the features which experience has proved to be best.

"Peerless" efficiency and reliability are realized by daily users.

Ask any of the principal dealers for catalogue giving further details. Carried in stock at most places.

FOR SALE BY THE PRINCIPAL DEALERS *in the* UNITED STATES



Made in 4 Sizes

Peerless Printing Press Company

THE CRANSTON WORKS

70 Jackson Street Palmyra, N. Y., U. S. A.

ANNOUNCEMENT

The National Perforating Machine Company

Kansas City, Mo.

Will hereafter be operated under the name of

NATIONAL PRINTING MACHINERY COMPANY

with factory and office at

ATHOL, MASS.

And will continue the manufacture of National Rotary Perforators (with or without Crimping, Scoring and Slitting Attachment); National Automatic Proof Press; National Independent Crimper, Scorer and Slitter; National Rotary Cut-Surfacer; National Type-High Plate; National One and Two Color Roll and Bag Press; Meseraull Mitering Machine.

Other machines are in contemplation for printers, bookbinders and allied trades.

SELLING AGENTS

Western Sales Office — 315 Dearborn St., Chicago, Ill.
Southern States — Dodson Printers' Supply Co., Atlanta, Ga.
Texas and Oklahoma — Barnhart Type Foundry Co., Dallas, Tex.
Philadelphia — Guy H. Mallam, Jr., 430 Walnut St.
Milwaukee — C. R. Gether Co., 113-121 Huron St.
Sole Canadian Agents — Miller & Richard, Toronto and Winnipeg.
London — Linotype and Machinery, Ltd., 188 Fleet St.

"KIDDER" Combination Rotary Wrapping and Tissue Paper Press

BUILT IN TWO SIZES

36″ x 48″ Printing Bed
30″ x 40″ Printing Bed



Prints in one, two or three colors, and delivers in sheets or rewound.

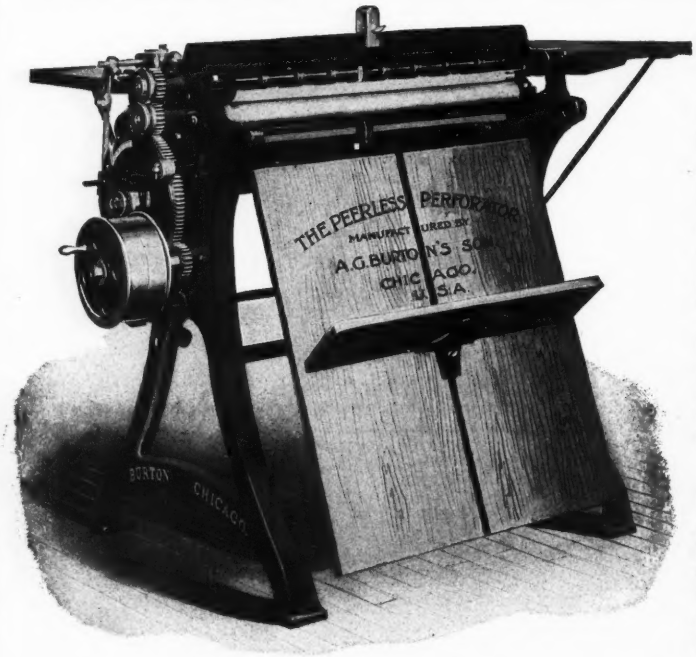
KIDDER PRESS CO. { MAIN OFFICE AND WORKS: **DOVER, N. H.**

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER CO., Agents

IMITATION FALLS SHORT OF THE GENUINE



FOR years the PEERLESS PERFORATOR has stood as a model for imitators. It has withstood all tests, and is still recognized by the posted buyer—the buyer who would look to *service* and *future*, as the one dependable Perforator. ¶ Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired.*

SELLING AGENTS

GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . { CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON
118 to 124 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India



Our New Plant

It is not the largest, but the cleanest, most complete and best equipped machine shop in the United States. It is electrical throughout.

Good tools, good workmen, combined with pleasant surroundings, are productive of good machinery. We claim we make the best.

Brown Folding Machine Company

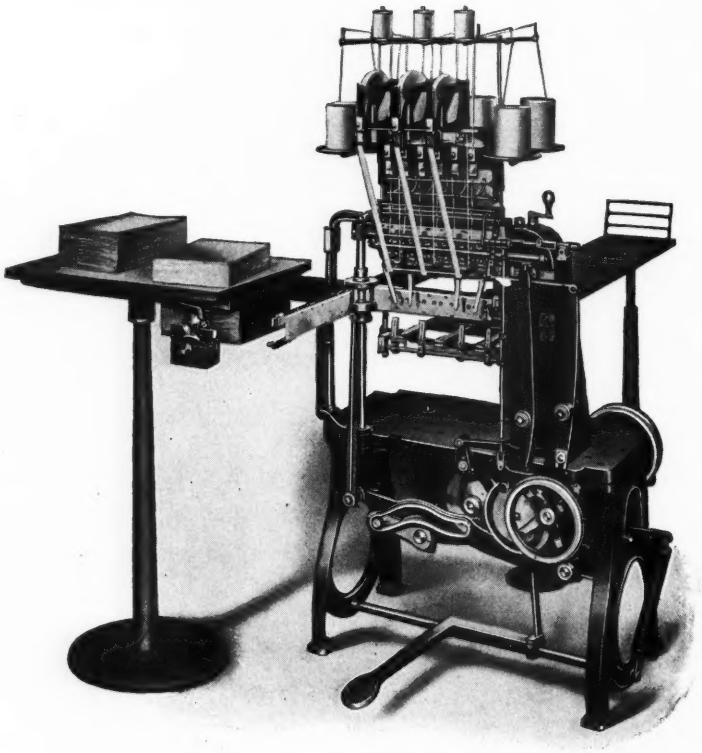
Erie, Pa.

NEW YORK, 38 Park Row CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

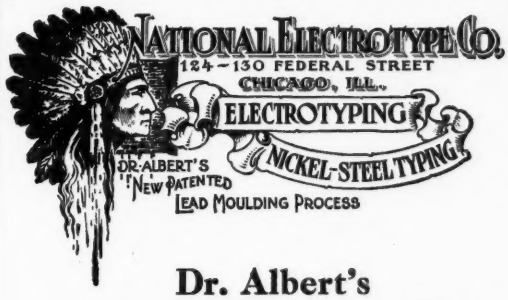
Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO — 28 READE STREET, NEW YORK



Dr. Albert's Patented Lead Moulding Process

is the one perfect and satisfactory method of ELECTROTYPING

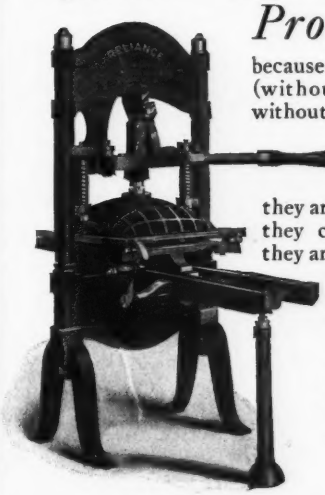
especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
124-130 Federal Street **CHICAGO, ILLINOIS**

Photo-Engravers in all parts of the Globe use the Reliance Photo-Engravers' Proof Press



because THEY KNOW (without any question, without any doubt, without any hesitation) in using the RELIANCE they are using the BEST they can get, because they are obtaining proofs that are unobtainable, EXCEPT ON THE RELIANCE.

The Photo-Engraver is never satisfied with his Proofs until he owns a Reliance Proof Press and then he is entirely satisfied.

SEVEN SIZES

Write for circular to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

Also manufacturers of the Famous Shniedewend Printers' Proof Press and Reliance Lever Paper Cutter.

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.

SOLD ALSO BY ALL DEALERS

The Boston Wire Stitcher

Improves Quality of Stitching!

Increases Quantity of Output!



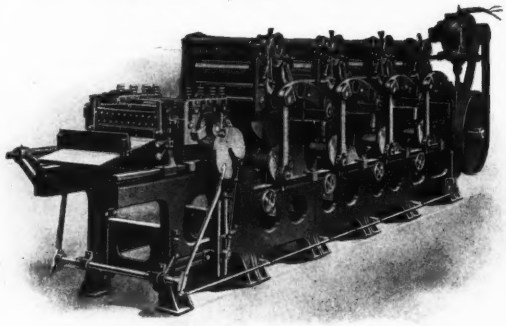
If you would *know all* about this superior Wire Stitching Machine (and you *should* know all about it), write to the

General Selling Agent:

American Type Founders Company

Boston Wire Stitcher No. 3 showing electric equipment.

High-speed Machinery



is here to stay. You are sure to buy it some day if you haven't yet. When you do, you want the most versatile machine — the one which will do the most work in the least time, operated at the lowest expense, quality of work, ease of changes, good distribution, accurate register, etc.

The Casimir Printing Press

embodies all of these requirements. It's a machine in a class by itself. Quality has not been sacrificed to speed. Cumbersome mechanism doesn't obstruct adjustments. Everything has been done to make its operation simple and its production first-class.

Speeds range from 5,000 to 7,500 impressions per hour with any number of colors on both sides, combined with die cutting, perforating, numbering, punching, slitting, scoring, collating, reinforcing, etc.

You have some jobs in your shop which should be done on the CASIMIR to ensure the greatest profit. Send us a sample and we will forward estimates of cost of press needed, together with complete catalog and full particulars. Sit down now and write us fully.

Sole Selling Agents West of and Including Cincinnati:
A. F. WANNER & CO.
Everything in Printers' Machinery
340-342 Dearborn Street, Chicago, Ill.

Sole Selling Agents East of Cincinnati:
ANDREWS & MARSH MFG. CO.
540 Pearl Street, New York

SIMPLICITY MEANS TIME

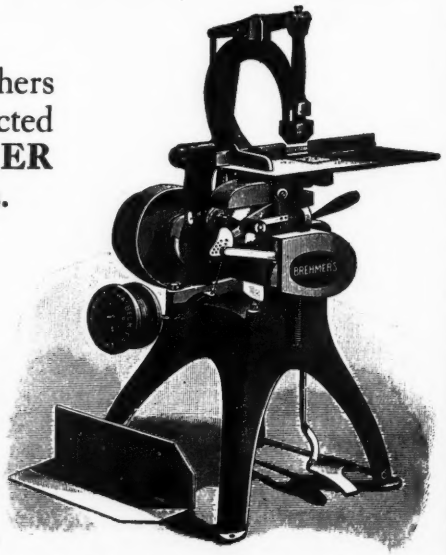


No. 33. For Booklet and other General Printers' Stitching.

There are no stitchers so simply constructed as the **BREHMER** Wire Stitchers.

Easiest to operate
Perfect stitching
Greatest output
Absolutely dependable

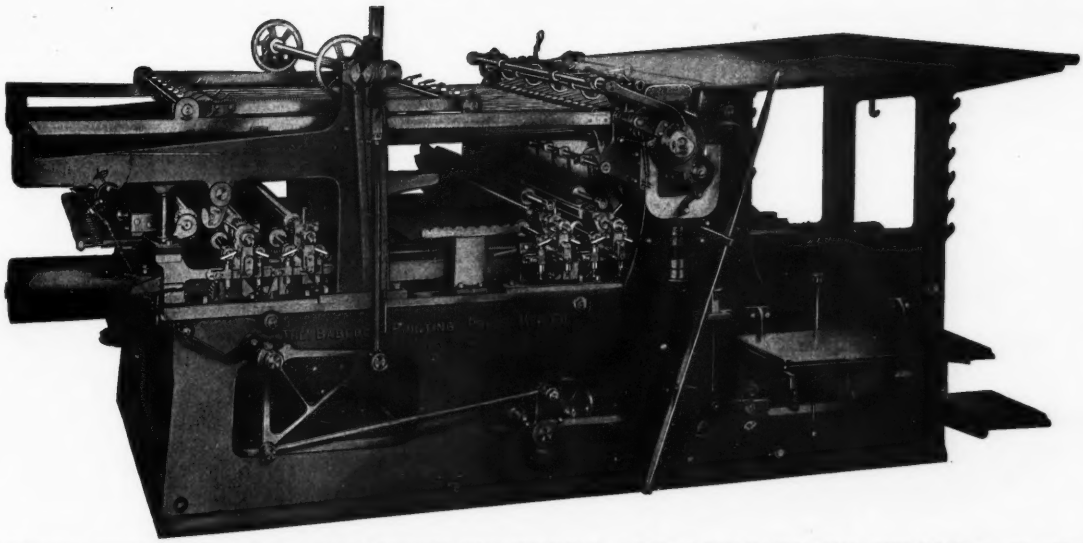
Over 30,000 in use



No. 58. For heavier work up to ¾". Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 Chestnut Street — **PHILADELPHIA**



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri: Great Western Type Foundry, Omaha, Nebraska: Minnesota Type Foundry Co., St. Paul, Minnesota: St. Louis Printers Supply Co., St. Louis, Missouri: Southern Printers Supply Co., Washington, District Columbia: The Barnhart Type Foundry Co., Dallas, Texas. National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

Not a single user in more than twelve years has found fault with the Optimus ball and socket driving motion; it has cost no one a cent, nor shown perceptible wear.

But this is the least to be said of it. It is worth much more to know—

That its matchless precision gives runs of three-quarters of a million from one set of plates;

That its unvarying exactness gives absolute register between bed and cylinder, no matter how old the press;

That it gives high speed quietly, with smooth reverse;

That its simplicity and compactness give opportunity for impressional rigidity much greater than any other;

That the small space occupied keeps the bed low;

That it gives no trouble, makes no expense, and develops profits to the utmost.

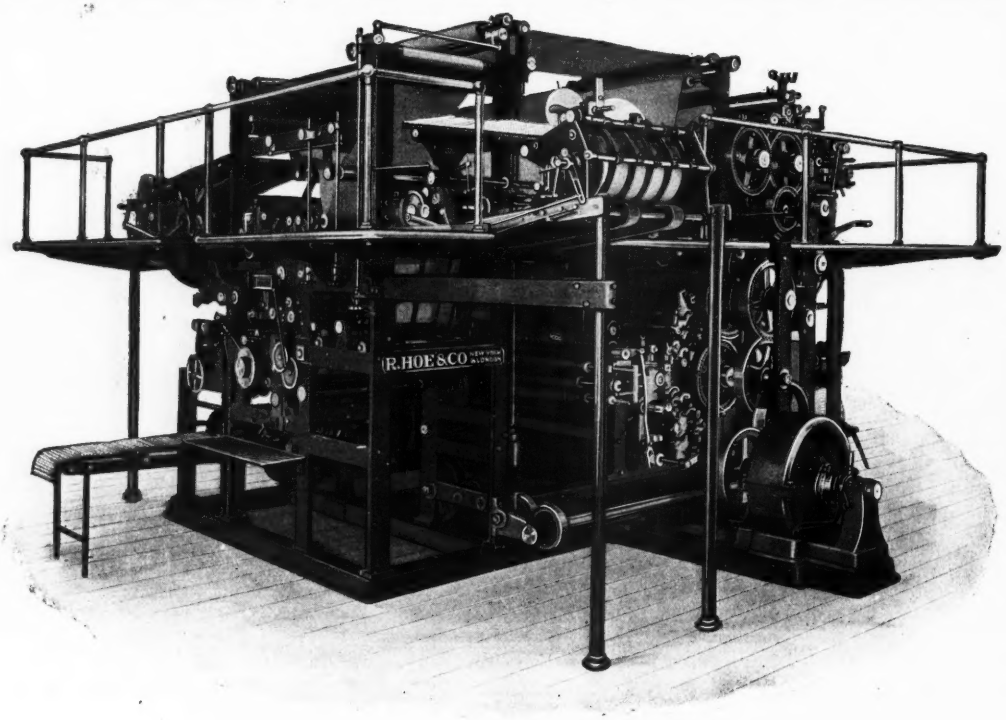
Refined and perfected, this Optimus driving motion is the same as in the beginning. Since then other two-revolutions have been built over many times in this the most vital mechanism of a press; and each experiment has been trumpeted even louder than the one lauded before.

The experiments must continue; for the Optimus ball and socket drive embodies the basic principle for best operating a reciprocating bed. *The only way to equal it is to copy it,* and this can't be done.

The history of driving motions is accessible, interesting—*and convincing.*

The greatest improvement ever made in a bed drive, the simplest, and a device that can be carried in the pocket, was incorporated in the Optimus about three years ago; but even without this, hard running for a dozen years under all printing conditions had proved the Optimus ball and socket drive the only one thoroughly fit and fully meeting all requirements.

SET IN AUTHORS ROMAN AND AUTHORS ROMAN ITALIC



A SURE SIGN

Whenever you see a printer installing a Hoe press of any make, you can depend upon it he is going to turn out the best printing that can be done and do it economically.

Surely we can point to no better judges of quality in printing presses than the Curtis Publishing Co., publishers of the Saturday Evening Post. They are using nine of the above new Rotary Electrotype Web Perfecting Presses, which are giving such excellent satisfaction that an order has been placed for two additional machines of similar type.

We make these presses to turn out periodicals of any number of pages up to 96 or more, at the rate of from 4,000 to 24,000 copies per hour, depending on the number of pages and character of the work.

When desired, we equip the machines with our Patent Wire Stapling Devices, and Automatic Feeders for feeding in covers and insert sheets printed or lithographed in advance, the whole being folded in book form, wire-stapled and trimmed. Need we say more? But ask us anything you desire.

R. HOE & CO., 504-520 GRAND ST., NEW YORK CITY

Also at

7 Water St.	143 Dearborn St.	160 St. James St.	109-112 Borough Road	8 Rue de Chateaudun
Boston, Mass.	Chicago, Ill.	Montreal, Can.	London, S. E., Eng.	Paris, France

CONSIDER *the* FUTURE

"By the time I had spent $120 for Punches my machine, which cost $100, was worn out," said one man, and it is the experience of many. Buy a ***Monitor***—it will last a lifetime, and every additional Punch is an asset.

Monitor Single Punching Machines, Bench Punches, Wire-Stitchers, Perforators, Embossers, Standing Presses, Paging and Numbering Machines, etc.



Monitor Power Multiplex Punch

LATHAM MACHINERY COMPANY

NEW YORK
8 Reade Street

CHICAGO, 306-312 Canal Street

BOSTON
220 Devonshire St.

EVERY PRINTER
SHOULD HAVE OUR
FREE SAMPLES
OF
COMMENCEMENT

Programs, Invitations, Diplomas, Class Pins For 1911

The Samples are now ready for distribution and will be sent PREPAID FREE upon request. These samples will enable you to secure the orders from the GRADUATING CLASSES of the high schools, etc.

SEND YOUR REQUEST TO-DAY, EVEN THOUGH YOU DO NOT NEED THE SAMPLES UNTIL A LATER DATE, AND WE WILL RESERVE A SET FOR YOU.

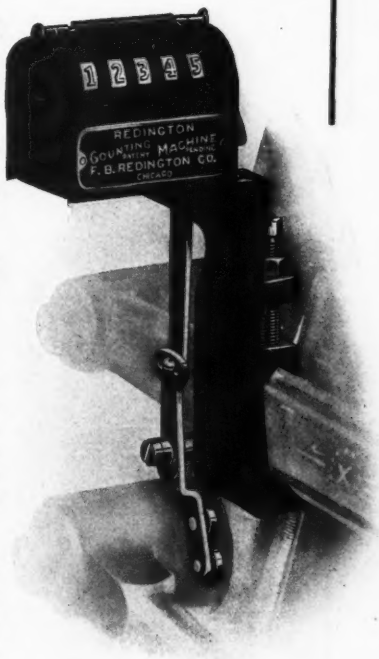
MURRAY ENGRAVING COMPANY

154 LAKE STREET CHICAGO, ILL.

You Can Not Afford to Be Without

An Accurate Knowledge of the Real Earning Capacity of Your Presses

THE REDINGTON COUNTING MACHINE



informs the printer of the exact number of impressions — high or low speed. It does not count when the throwoff is thrown.

All working parts enclosed, yet easily accessible if occasion demands.

For sale by principal printers' supply dealers, or write direct for booklet. Price, **$5** in U.S.A.

F. B. REDINGTON CO.

111 South Sangamon St., CHICAGO, ILL.

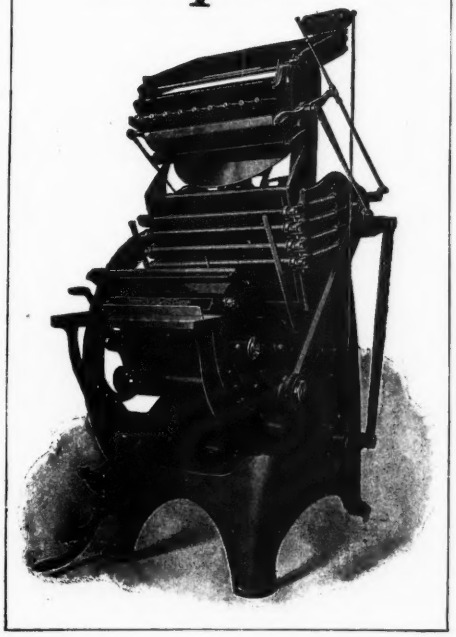
To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York

Duplex Distribution—



This means two distinct distributions from two separate points at each and every impression. One distribution for the rollers as they go downward over the form and an additional one as the rollers go upward on their return.

Duplex Distribution is a feature found only on the

Golding Jobber

The results obtained are identical to double rolling on all other platen press inking devices.

Duplex Distribution is an especially valuable feature on the

Golding Art Jobber

Which is adapted in strength, speed, distribution and quick make-ready features, for the economical production of high-grade half-tone or art work as well as the general line of commercial work.

This subject is interestingly treated from a practical standpoint in our booklet, "**For the Man Who Pays.**" We want all printers to request a copy of the book.

GOLDING MFG. CO., Franklin, Mass.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

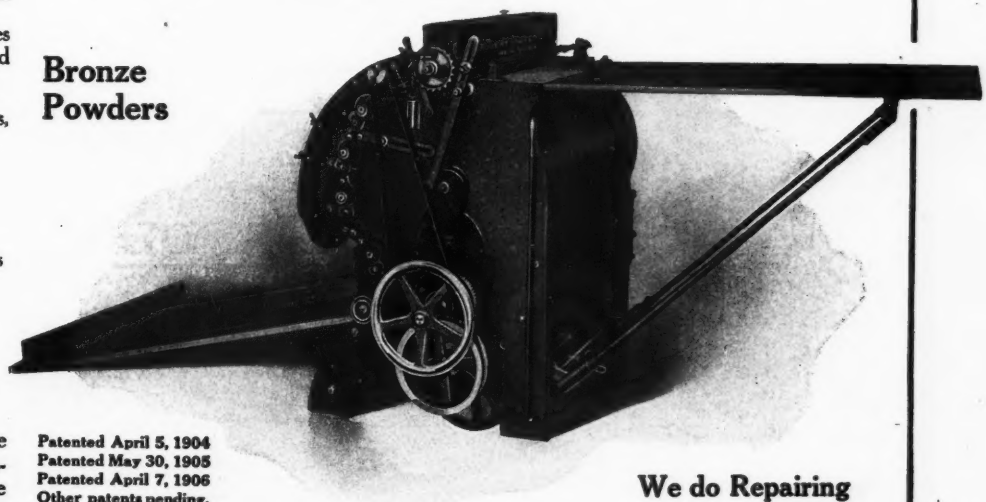
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

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ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 324 Dearborn St.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
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MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

Fred'k H. Levey Co.

New York

Manufacturers of High Grade

Printing Inks

WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal, Saturday Evening Post, Scribner's, McClure's, Cosmopolitan, Woman's Home Companion, Strand, American, Frank Leslie's Publications, Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President WM. S. BATE, Secretary

NEW YORK, 59 Beekman St. CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.

FAC-SIMILE OF LABEL.



See that this label is on each ream.

One of the latest additions to our list of watermarked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK
London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.
Cable Address for all Offices—"PARTRACOM."

SULTAN COVERS

FOR a catalogue cover requiring exceptional strength and durability, where a high-grade paper is desired, these covers will give complete satisfaction. There are twelve rich oriental shades from which to make a selection. The folding and embossing qualities are perfect.

WRITE ON YOUR BUSINESS STATIONERY
FOR SAMPLE BOOK

Niagara Paper Mills

NP MILLS TRADE MARK

Lockport N.Y.

NP MILLS TRADE MARK

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line "Globetype" (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

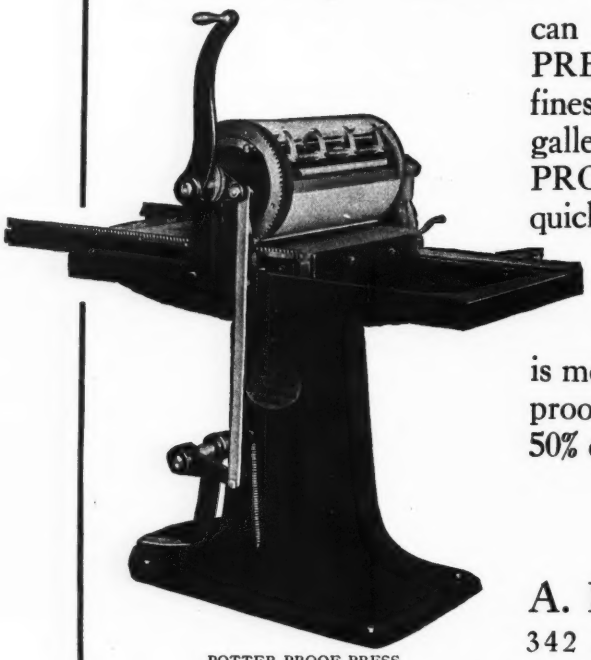
GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"

Every Class of Work



POTTER PROOF PRESS

can be proved on the POTTER PROOF PRESS—hairline register work in colors, the finest half-tones, linotype matter, in or out of galleys, page matter, etc. The POTTER PROOF PRESS does this work better and quicker than the old-fashioned methods.

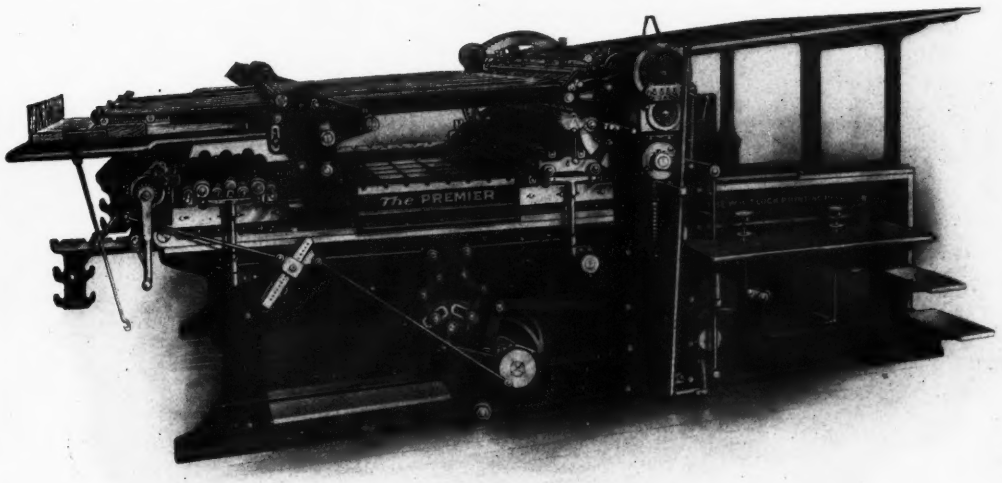
The Potter Proof Press

is more than a proof press; it not only takes proofs, but also enables its owner to save fully 50% of the make-ready time in his pressroom.

Let us send our literature. It will interest and save you money.

A. F. WANNER & COMPANY
342 DEARBORN STREET, CHICAGO

During 1910 our shops worked night and day to the full of their capacity so as to handle with some measure of promptness the orders we received for



The Premier

Our New Two-Revolution

No other press manufacturers could have done more, and in our belief none did as much, though the capacity of their shops may have permitted a much greater output.

The **Premier** business already on our books for 1911 indicates no let-up, but rather an acceleration in the demand, and demonstrates the ceaseless progress *The* **Premier** is making in the appreciation of the printing world.

"There's a reason"— let us tell you about it.

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPEFOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.

Halifax, N S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

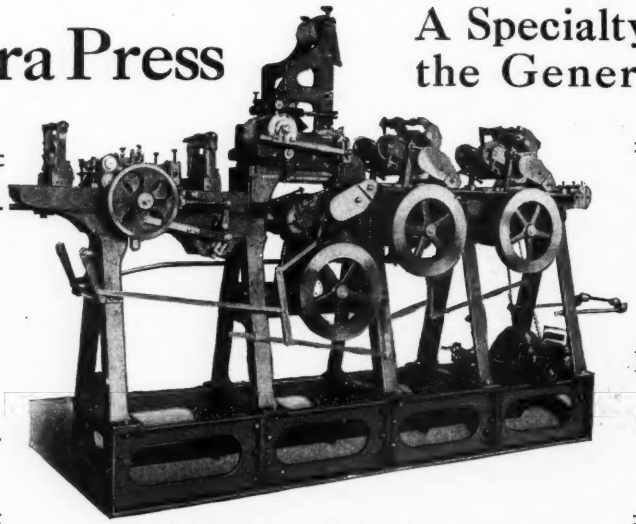
BOSTON, 510 Weld Building, 176 Federal Street

NEW ERA PRINTERS ARE SUCCESSFUL BECAUSE THEY SPECIALIZE

New Era Press

A Specialty Press for the General Printer

Prints Any Number of Colors, Bronzes, Reinforces, Cuts to Any Size or Shape or Rewinds, All at One Operation



Cut of Two-Color Press with Underprint Section.

Easy to Operate

—

Perfect Distribution

—

Flat Plates or Type

—

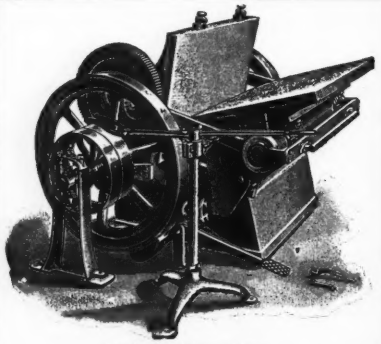
Suitable for Long or Short Runs

Let us show you what other printers are doing.

THE REGINA COMPANY

HENRY DROUET, Sales Agent, 1 Madison Avenue, New York

When buying new equipment do not consider first cost



Built in Five Sizes
From 20 x 30 in. to 30 x 44 in.

Better consider future savings in your pressroom expense. Your operating expense is an item worth your *serious study* in the purchase of a new press.

The life of a press depends upon how it is built—therefore, look to the construction as well as the reliability of the maker.

By reason of mechanical perfection we claim superiority which is justified by the actual results accomplished.

Gally "Universal" Cutters *and* Creasers

For cutting and creasing, the M. Gally "Universal" is known and recognized everywhere as the one **reliable** and **dependable.**

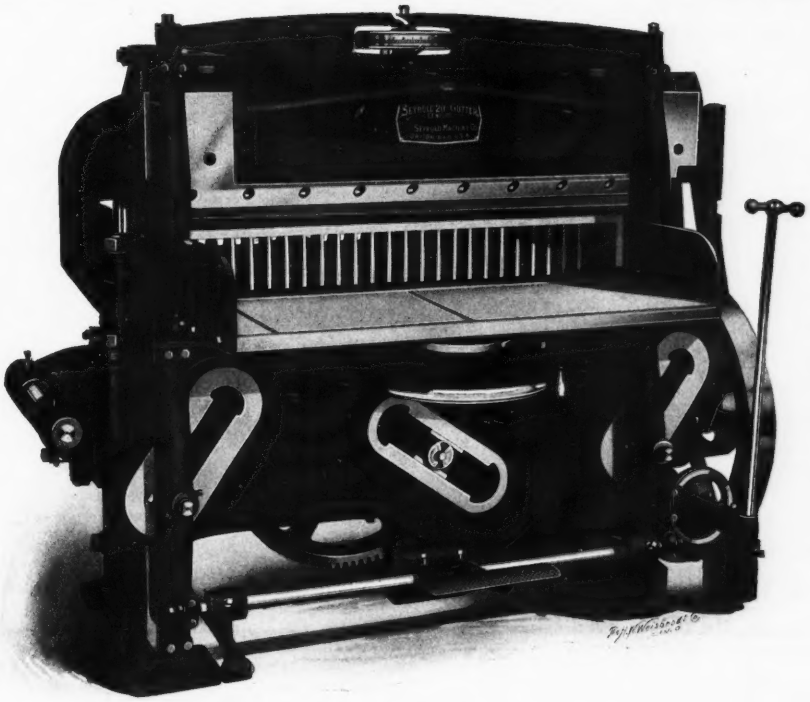
Adapted for either stamping or paper-box cutting. Is so constructed as to insure economical maintenance and operation, therefore must necessarily be a satisfactory press.

☛ SUPPOSE YOU ASK FOR OUR ILLUSTRATED CATALOGUE. THERE ARE MANY OTHER MACHINES MENTIONED THAT WILL LIKELY INTEREST YOU

THE NATIONAL MACHINE COMPANY MANUFACTURERS **HARTFORD, CONN.**

Sole Canadian Agents: MILLER & RICHARD, Toronto and Winnipeg.

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS
Illustration 38-inch, 44-inch and 50-inch Sizes.

The Seybold 20th Century is the *one* cutting machine that produces *smooth and even* cutting.

WHY?

Because the shear and down cutting strains are *concentrated* and *come directly beneath the table*, the *strongest* portion of the machine, consequently *freeing the knife bar entirely from vibration.*

On all other cutters the knife bar is guided *above the table.*

This is only one of many important points of superiority peculiar to the Seybold 20th Century Cutter.

Give us the opportunity to fully explain and demonstrate.

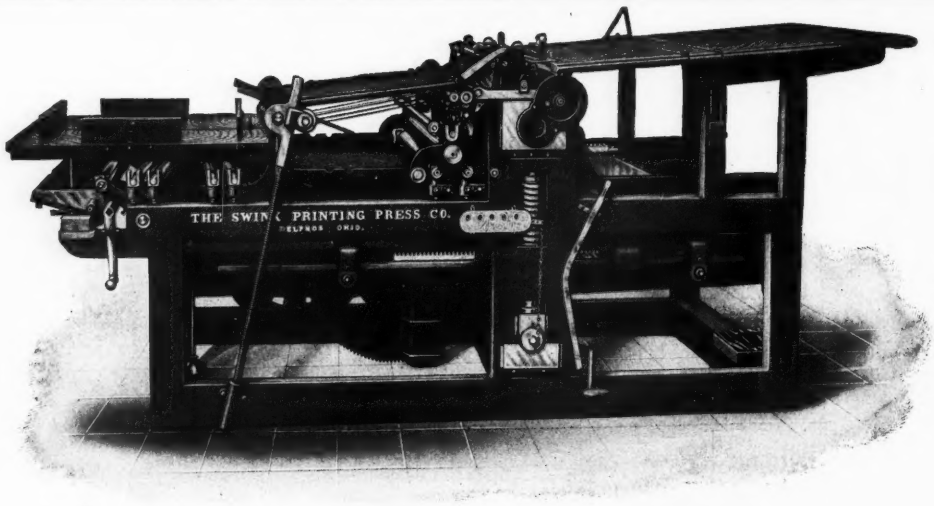
THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 310 Dearborn Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.
BARNHART TYPE FOUNDRY CO., 258 Commerce St., Dallas, Tex.



THE SWINK HIGH-GRADE PRESS—Two-revolution

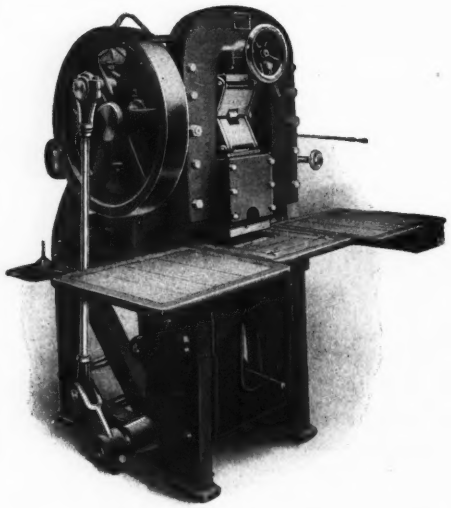
AN OVERWHELMING VERDICT!

The Practical Printer is the keenest judge of a good printing press in all the world. He *knows* because he's had *experience*. When he passes the *word*, whatever the word *is*, it's final.

And the Practical Printer has emphatically said—THE SWINK HIGH-GRADE PRESS is the best machine in printing press *value* that he has ever had a chance to *buy* and enjoy. There is no argument against this *verdict*, because the day-by-day *demand* for THE SWINK HIGH-GRADE PRESS is increasing by leaps and bounds. Why not give THE SWINK *your* verdict?

THE SWINK PRINTING PRESS CO. Factory and General Offices, **DELPHOS, OHIO**

The Carver Automatic Die Press



IS unexcelled for quantity or quality of production, economy of operation, adaptability for variety of work, and longevity of service. Will stamp in the center of 18 x 20 inch sheet. A hair-line register is guaranteed. From 30 to 60 lbs. wiping paper practical for such purpose is used. The simplicity of our ink mixing and grinding fountain makes it the easiest and quickest for cleaning and changing colors. The rollers run at different speeds, giving a grinding or scraping action.

NOTICE.—*This* feature is protected by patents.

We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches.

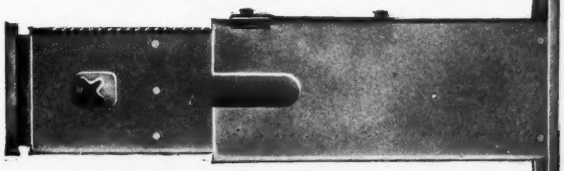
C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

Patent Cylinder Press Locks



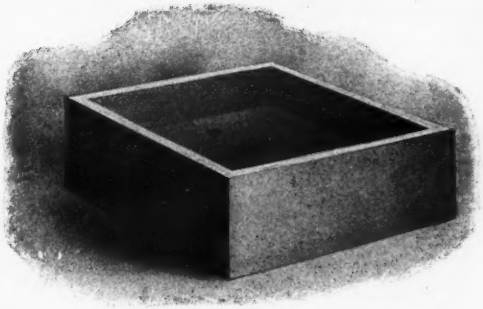
A 5-inch Cylinder Press Lock opened to 8 inches.

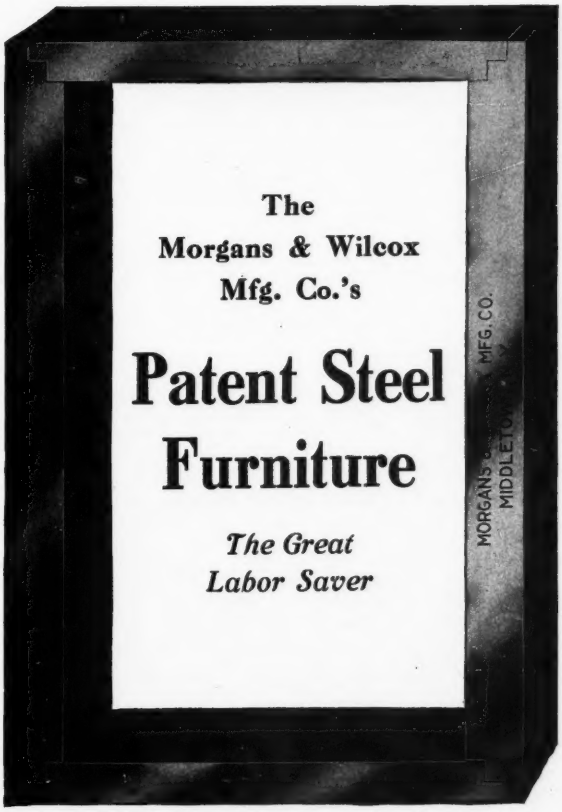
For locking chases on the press.
Dispensing with furniture and quoins.
Quickly adjusted.
Secure lock.
Great time saver.
Holds chase solid to bed.
Prevents material working up inside.

Floored Iron Furniture



Iron Furniture





WE have no hesitation in saying that these four appliances, all originating with us, and all largely bought and highly appreciated, are the four best things in their line that ever went into a printing-office.

Iron and Steel Furniture

Will not warp, shrink or swell; can not be squeezed out of shape, nicked or bruised; will not corrode. *The only indestructible furniture made.*

All regular and special sizes.

Also

Iron Sectional Press Beds—the most accurate made.

Iron Imposing Surfaces — planed true and smooth; free from sand or blow-holes; strongly ribbed.

Hempel Keys—with tool steel shanks.

Steel Electrotype Bearers.

Cast-iron Electrotype Chases.

Hand Presses. **Paper Cutters.**

Proof Presses.

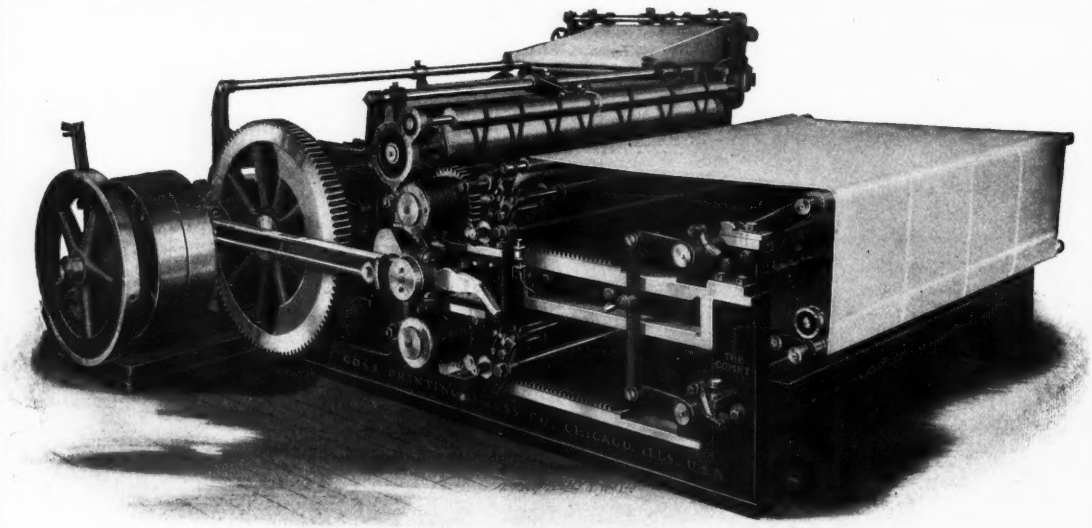
SEND FOR CIRCULARS AND PRICES

MORGANS & WILCOX MFG. CO., Middletown, New York

Halley's Comet Has Come and Gone. But the GOSS "COMET" Press Has Come to Stay

THE GOSS "COMET"

FLAT BED WEB PERFECTING PRESS will Print, Paste and Fold Four, Six or Eight Pages of a Six or Seven Column Standard Size Newspaper



The "Comet" is *positively* the most economical web perfecting press on the market, equipped with double pinion drive, angle bar and former folder, which is practically tapeless and rotary.

The "Comet" requires but half as many composition rollers and inking fountains, yet insures more ink distribution and better register of print than any other web press of the traveling cylinder class.

All composition rollers are interchangeable, the inking fountains of the thumb-screw pattern, while the web tension is automatically governed.

The "Comet" will take up floor space 12 x 13 feet, stands 4 feet 8 inches high, weight 16,000 pounds, while a 5-horse-power motor will be ample to operate the machine.

The "Comet" will cost no more to operate than a two-revolution or drum cylinder press with folder attached. It will reduce the labor in the pressroom one-half, permit of a greatly increased circulation without increased labor, allow all forms to go to press at one time, make it easy to catch mails and please the advertisers and subscribers by giving the latest news and early delivery.

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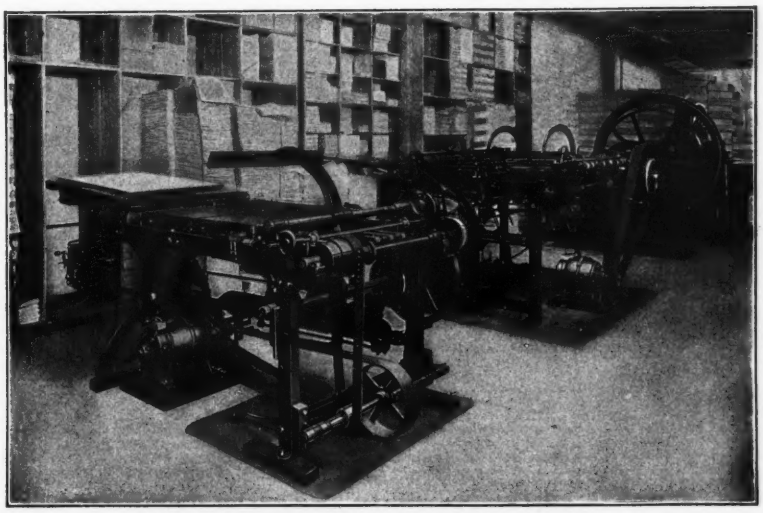
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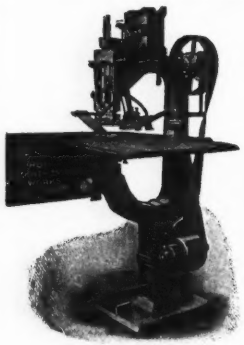
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Calculagraph Company 1460 Jewelers Building New York City

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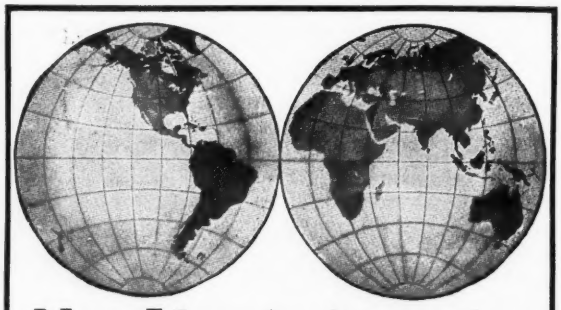


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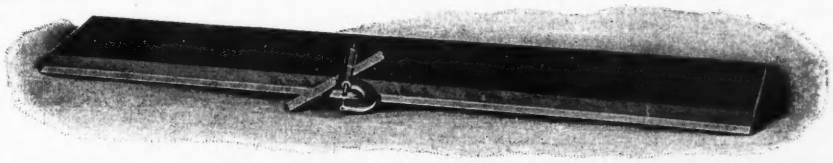
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ESTABLISHED 1830



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First to absolutely refuse to join the Trust	1893
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WESEL IS *the* PRINTERS' UNIVERSAL PROVIDER

Making the world's most extensive line of Printing Materials, including many patented specialties in world-wide use, all of WESEL QUALITY



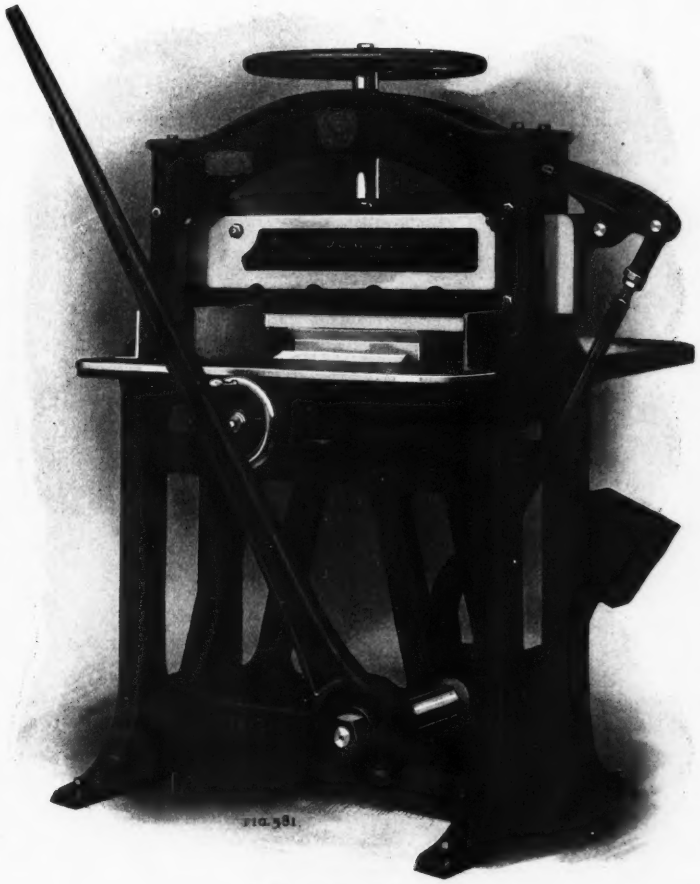
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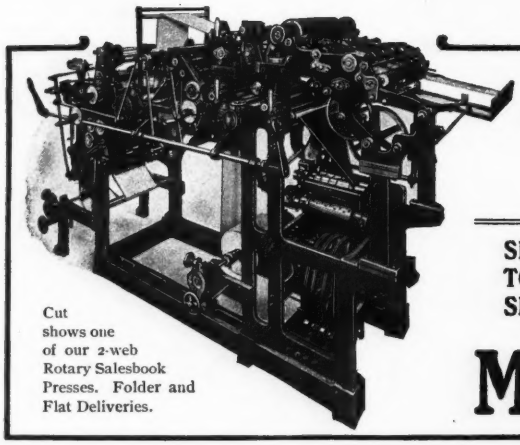
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NIEL GRAY, Jr., Proprietor

Main Office and Works, OSWEGO, N. Y.

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CHICAGO BRANCH: 241 Monadnock Block
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Automatic Presses

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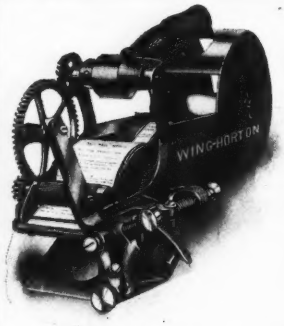
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Six hundred and twenty-two **Wing-Horton Mailers** were sold in 1910.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

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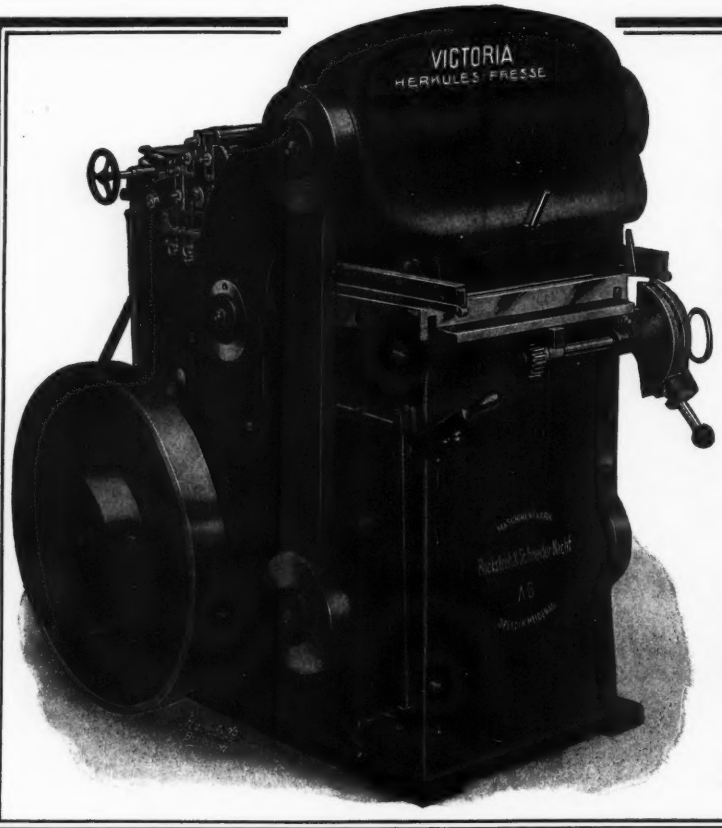
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Victoria-Herkules Embosser

Modern, heavy
Fast
Embossing Press

with and without Inking Gear

For Embossing, Cutting and Printing of Cardboard, Wood, Metal, etc.

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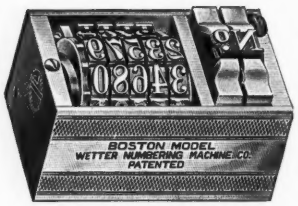
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THE BEST LOW-PRICE

Numbering Machine



SIZE, 15/16 x 1 5/8 Inches.

Detail of construction guarantees long life to machine.

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Five-wheel machine to automatically number from 1 to 99999

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FACSIMILE IMPRESSION

Boston Model 2, six-wheel, $7.50

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IN STOCK FOR IMMEDIATE SHIPMENT.

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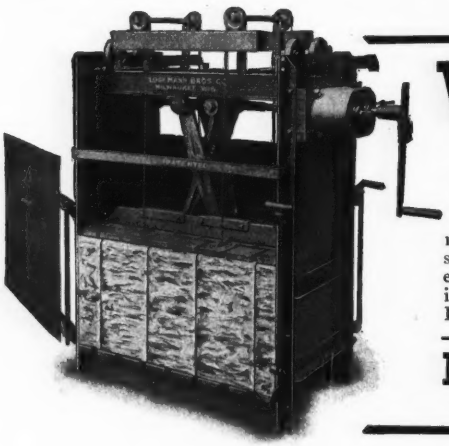
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VALUE INCREASED

BY USING A LOGEMANN STEEL BALER

To obtain the best price for your waste paper, it is necessary to bale it in the most powerful, rapid and economical Baling Press, which prepares the scrap for shipment. Waste paper is worth from $10.00 to $45.00 per ton. You reduce your expenses and discount your bills wherever you can; why not sell your waste where it will bring best returns? Our steel-constructed machines reduce your FIRE RISK. A boy can operate them; and only 35 x 24 inches floor space is required.

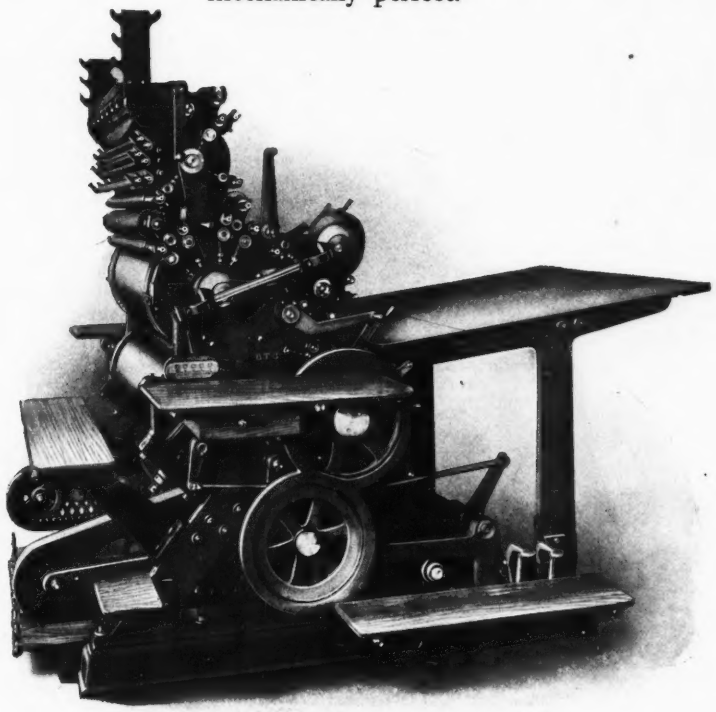
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LOGEMANN BROTHERS CO.

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In the construction and purpose of this press, not a single feature was overlooked or omitted that could make a more perfect Offset Press. It is built to endure and is mechanically perfect.



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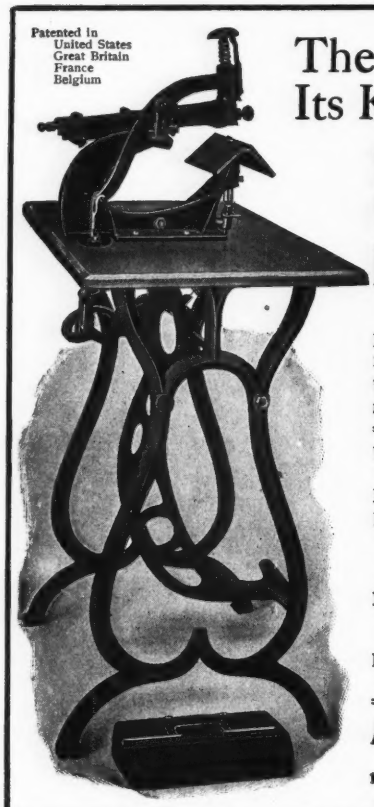
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THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

Uses Fine and Coarse Staples.
Binds to ¼-inch.
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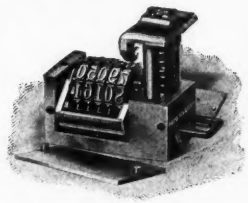


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Since that time his wages have risen steadily until now he is earning $35 a week.

Not everybody can do so well. But any union printer can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the I. T. U.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
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By test what they like best in a dependable, absolutely faultless coated book paper. Some printers and users of high-class enamel paper are a little slow about making a change, and it's best they should be. It does not pay to discard the use of a paper which apparently gives satisfaction until a **test proves a distinctive advantage and superiority** — all points considered.

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We do not ask the user of high-class book paper to take our word for a single statement, but we do ask their impartial test of this justly dependable paper. We will gladly submit sufficient quantity of samples by special representative or by mail, that you may be convinced of the sterling qualities, and what the paper will respond to.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

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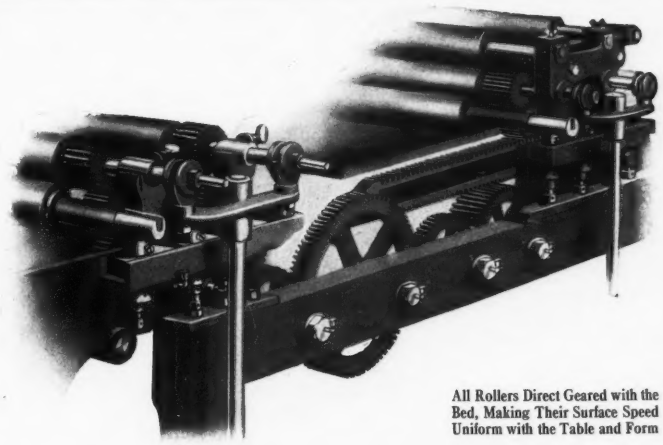
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A Distribution 50% Better



All Rollers Direct Geared with the Bed, Making Their Surface Speed Uniform with the Table and Form

Cottrell Presses have Six Vibrating Rollers	Other Presses have only Four Vibrators

PRODUCING best work at the least cost for operation. That is at least one reason why your next press should be a New Series High Speed Four Roller Two Revolution Cottrell. The other reasons are just as important. You had better get posted. Our new four-color booklet goes into all details which make this machine so universally liked among the foremost Printers and Publishers. Write for it.

Leading Printers and Publishers in great centers give preference to Cottrell Presses

C. B. Cottrell & Sons Co.

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Works: Westerley, R. I.

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Keystone Type Foundry

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WATCH THESE INSERTS FOR EXAMPLES OF GOOD TYPOGRAPHY

CASLON LIGHTFACE CONDENSED

6 Point $2 00 28 A $0 95 58 a $1 05

LACK OF SUFFICIENT TYPE A COMPOSITOR'S NIGHTMARE
The buying of Job Type in Weight Fonts means a considerable saving of money in the composing room, as the time wasted in hunting and picking "sorts" when totaled up for a year amounts to quite a figure

8 Point $2 25 25 A $1 10 50 a $1 15

KEYSTONE TYPE HAS STOOD THE TEST OF TIME
Nickel-Alloy Type made by the Keystone Type Foundry is noted for its wearing qualities and mechanical accuracy

10 Point $2 50 21 A $1 20 42 a $1 30

AN ADDITION TO OUR CASLON GROUP
The Caslon Lightface Condensed series makes a handsome display letter. See previous page

12 Point $2 75 20 A $1 35 40 a $1 40

AGENTS FOR COTTRELL PRESSES
Write to Our Nearest House for Prices

14 Point $3 00 16 A $1 45 32 a $1 55

STANDARD GALLEYS LIKED
They are Made in Brass and Zinc

18 Point $3 25 11 A $1 50 22 a $1 75

NICKEL ALLOY TYPE
The 1234567890 Figures

24 Point $3 50 6 A $1 70 13 a $1 80

BRIGHT MAIDEN
Easter Gowns Made

30 Point $4 00 5 A $1 90 10 a $2 10

GIVES MONEY
Humble Persons

36 Point Font $4 25 4 A $2 20 7 a $2 05

MECHANICS
Praise Earned

42 Point Font $5 25 4 A $2 75 7 a $2 50

REGISTER
Hotel Bland

48 Point Font $6 25 3 A $3 60 5 a $2 65

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Mounds

72 Point Font $10 60 3 A $6 40 4 a $4 20

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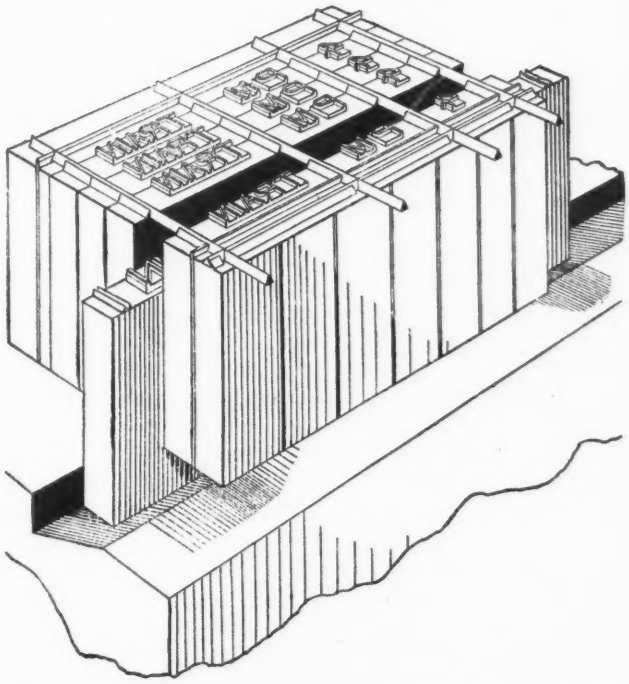
KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco

12 Point Border No. 12006

Under-Estimating Tabular Cost

Any printing-house owner who will compare a half-dozen tickets for jobs in which tabular matter predominates with the estimates on which the orders were secured will be amazed to learn with what frequency tabular composition proves unprofitable. An analysis of the reasons would be a recapitulation of the mechanical difficulties with which the art of printing has been beset for ages, but summed up, the long and short of it is—"the tabular work took twice as long as it should have taken."



The excuse for this condition of affairs ceased to exist with the advent of the Lino-Tabler system, and with trade linotypers in every section of the country using the system, even non-owners of machines can take advantage of the method which has completely revolutionized this important feature of the industry in the year since Inventor Stevenson's solution of the tabular problem was made public.

And the assertion is a safe one that notwithstanding the astounding simplicity of the Lino-Tabler system, not one contracting printer in five realizes that any operator on his pay-roll can be setting tabular matter profitably on a standard Linotype machine an hour after unboxing a Lino-Tabler outfit in his establishment, and that corrections are easily made.

And what is true as to the owner's lack of knowledge is almost equally true of his superintendent—none but the wide-awake ones grasp the tremendous possibilities of the Lino-Tabler principle, the most important advance step in printing-house economy since the Linotype was perfected.

For many plants an equipment for a single machine will be found ample for all tabular requirements, as the work can be transferred from one machine to another in a trice.

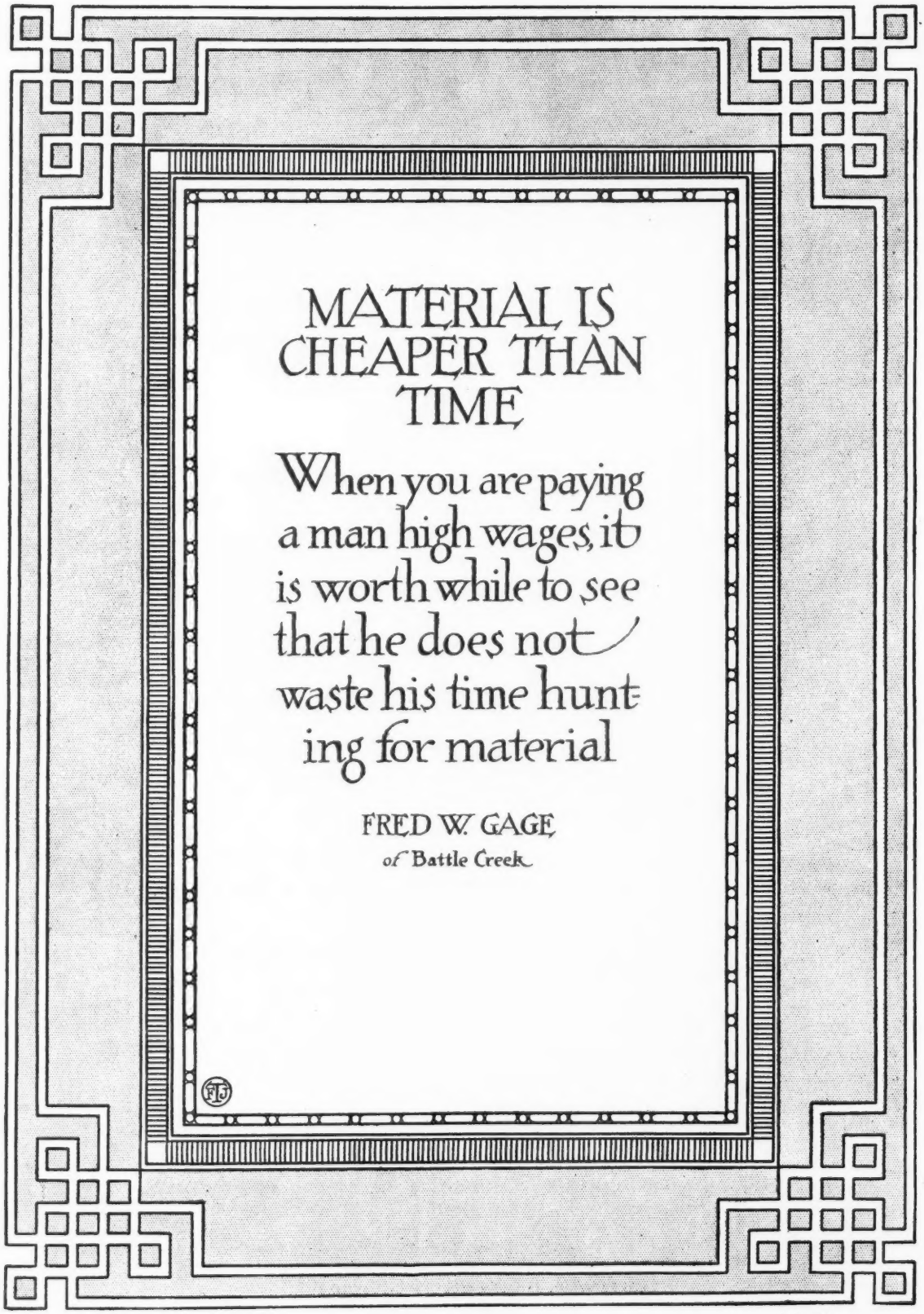
The annual royalty of $25 is the sum total of the outlay for such shops, and the saving in rule cost alone often reimburses for this expense on the first job done with the system.

Trial installations were discontinued sixty days after its first public test, but the system will be installed on an absolute guarantee that it will reduce, by more than twenty-five per cent, the cost of tabular composition in any plant adopting it.

Chicago Lino-Tabler Company

WILLIAM C. HOLLISTER, President and Treasurer
ASHTON G. STEVENSON, Vice-President and General Manager

GENERAL OFFICES: 124 SHERMAN STREET, CHICAGO
EASTERN AGENCY, 1729 TRIBUNE BUILDING, NEW YORK CITY



Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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THE INLAND PRINTER for March 1911

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVI. No. 6. **MARCH, 1911.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

THE MODERN ROMAN ALPHABET.

BY WILLIAMS WELCH,
Chief Draftsman, Signal Corps, U. S. Army.

THE Modern Roman alphabet is so nearly perfected that the most skilful and experienced engravers, typemakers and draftsmen construct the same letters almost exactly alike in every respect, and they all seem to be able to agree precisely in fixing the relative spaces between them when they form words. This remarkably close agreement may be due to some geometric or esthetic laws which control the proportions, outlines and spacing of the letters to some extent. The slight disagreements are probably caused by a lack of knowledge or appreciation of such laws and by the inexplainable differences of taste which exist among different individuals; or the various lines may produce optical deception or psychologic illusions which affect different eyes or minds differently or to a different degree.

If any geometric laws actually exist, which govern the proportions and construction of the letters, it should be possible to discover[1] them by accurately measuring a large number of the most superior alphabets and carefully comparing these measurements. Whether such laws exist or not it is obvious that the mean of such measurements will suit the greatest number of individuals and almost eliminate personal eccentricities and errors, and if optical or mental aberrations affect the matter, this mean will be satisfying to the greatest number of eyes or minds. This method is purely artistic and not scientific.[2] An alphabet formed in this way is "composite" and is very nearly correct, or at least is a correct standard, when it is derived from a large number of alphabets which are all very superior and which are selected from independent sources.

In the table herewith the widths of the letters in six excellent alphabets are compared by taking their height as the unit of measurement.

It is well understood that the proportions which are most pleasing are simple multiples of some unit which it is difficult for the eye to detect.[3] Such as 1:7, 3:5, 4:5, 5:7, etc. In this table the mean proportion of the letter H (and the average of all the others) is 4:5 (eighty per cent); but it is as narrow as 3:4 (seventy-five per cent) in one example, and as wide as 5:6 (eighty-three per cent) in three of them. The mean width of the letter I (and stems of all the others) is 1:6 (seventeen per cent) but in two examples it is as heavy as 1:5 and in another as light as 1:7 (fourteen per cent). The latter is clearly the most elegant proportion. It is light and is therefore suitable for lettering maps, while 1:5 is heavy and is suitable for conspicuous words. In the alphabet, Fig. 1, the proportions are the average of those given in the comparative table.

This alphabet is composite and was formed from ten of the best alphabets which could be found. The fine lines at the top are one-seventh as wide as the stems and those at the bottom one-

1 The mistake has been frequently made of trying to *invent* them.

2 A scientific method would be a series of correct tests upon numerous eyes, to determine the style, face, proportions and spacing of the letters which give the maximum degree of legibility.

3 Jones, "Grammar of Ornament," pages 5, 6.

sixth as wide. The weight of these lines varies and is governed by the distance from which they are to be seen and by their contrast in color with the material upon which the letters are placed. They are very black in engravings and are usually cut as hair-lines in imitation of ornamental penmanship. In type they are distinct, and sculptors make them quite wide.

COMPARATIVE WIDTHS OF MODERN ROMAN CAPITAL LETTERS.

	A	B	C	D	E	F	G	H	I	J	K	L	M
American Type Founders Co.	.75	.75	.85	.90	.75	.70	.90	.80	.16	.62	.75	.75	.85
Barnhardt Bros. & Spindler.	.90	.85	.87	.85	.75	.73	.92	.83	.21	.65	.92	.75	1.00
"Manual of Topography," by J. Enthoffer	.88	.83	.89	.88	.81	.78	.91	.83	.19	.64	.86	.76	.90
"Plain Lettering," by H. S. Jacoby	.92	.83	.92	.92	.83	.79	.92	.83	.17	.67	.92	.75	1.00
U. S. Coast Survey Standard	.80	.79	.89	.85	.75	.71	.90	.80	.17	.63	.84	.73	.87
U. S. Geological Survey Standard	.81	.80	.90	.85	.78	.75	.89	.75	.14	.63	.78	.75	.90
Average	.84	.81	.89	.87	.78	.74	.91	.80	.17	.64	.84	.75	.92

	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
American Type Founders Co.	.65	1.00	.75	1.00	.75	.75	.90	.75	.75	1.25	.85	.80	.80
Barnhardt Bros. & Spindler.	.70	.94	.81	.94	.83	.82	.90	.72	.87	1.30	.92	.92	.93
"Manual of Topography," by J. Enthoffer	.71	.93	.77	.93	.80	.84	.84	.71	.78	1.20	.80	.80	.88
"Plain Lettering," by H. S. Jacoby	.75	1.00	.79	1.00	.92	.83	.92	.75	.83	1.33	.92	.92	.83
U. S. Coast Survey Standard	.70	.97	.75	.95	.78	.79	.89	.74	.80	1.20	.82	.80	.82
U. S. Geological Survey Standard	.73	.92	.78	.92	.76	.75	.93	.73	.84	1.20	.92	.91	.88
Average	.71	.96	.77	.96	.81	.80	.90	.73	.81	1.25	.87	.86	.84

The angles which the oblique lines make with the vertical stems vary but slightly in different examples. The illustration in Fig. 2 shows the mean of each one, found by measuring a large number of excellent letters with a protractor.[4]

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&.

FIG. 1.

These angles show that A, M, N, V and W are inclined to the left nearly ¾ of a degree. This is due to the fact that there is an optical deception which causes a fine line to appear to bend away from a heavy one when the two form an acute angle. This illusion also causes the oblique end of the heavy line to appear sunken, and it is swelled slightly to correct this effect. For the same reason the fine line in X will not appear straight unless both its ends are bent in by giving it a slight offset where it crosses the heavy line. The lower half of the one in K must be bent down, to make it appear straight, and both fine lines in Z will appear to swell out and cause the letter to seem too large unless they are curved in about one per cent of the height of the letter.

There are numerous other optical deceptions in the alphabet which must be overcome in order to make the letters correct. They are as follows:

C, G, O, Q and S will appear too small unless they are about one-twenty-fifth (four per cent) larger than the other letters. A extends one-thirtieth above and J, U, V, W and the curved part of R one-fortieth below them, when they appear to be exactly in line.

The widest part of the curves in B, C, D, G, O, P, Q and R will appear too narrow, unless they are about one-seventh wider than the straight stems.



FIG. 2.

The middle line in B, E, F, H, R and S will appear too low, unless it is about one-thirtieth (three per cent) above the center. The top terminals or spurs of E, N, S, X and Z will appear too large unless smaller than the bottom ones, and all the horizontal lines (serifs) at the top are lighter and shorter than those at the bottom.

The top part of B, E, G and R will appear too

4 The construction of the letters is greatly facilitated by using a piece of thin celluloid with these angles cut into its edge.

wide, unless it is one-thirtieth narrower than the bottom, the top of C, K and Z is one-twentieth narrower, and the top of S and X one-fifteenth narrower than the bottom. These differences are very noticeable when the letters are looked at upside down.

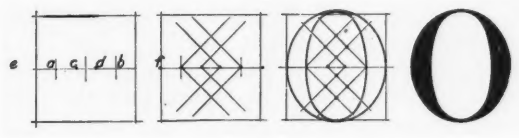


Fig. 3.

All the straight-stemmed letters are found to lean to the left almost one-half a degree when they appear to stand exactly vertical.

The best letters are always formed and arranged so that they are most pleasing to the eye, and for that reason some of the laws by which they are outlined and spaced are made to conform with those controlling ornamental art. The requisites of that art which can apply to lettering, in addition to symbolism and proportion, are uniformity, symmetry and grace.

The letters will not be uniform and harmonious if any one appears smaller or larger, relatively



Fig. 4.

wider or narrower, heavier or lighter than any of the others; or if any two appear to be closer together or farther apart than any other two.

Each letter must stand symmetrically balanced so that it will not appear to tilt or lean or be top-heavy.

The curves which are most graceful are not arcs of circles, but are variable spirals or lines, which continue to increase in curvature at a uniform rate, and these curves must always flow together smoothly, so as to be exactly tangent where they join with each other or coincide with the straight lines.

The outlines of O and S can be drawn very closely with arcs of circles. Their centers can be found by trial and these two letters drawn mechanically or they can be constructed geometrically. O is constructed as in Fig. 3.

Lay off the thickness of the sides at *a* and *b*. Take *c-d*, equal to the same, and lay these two points off equally distant from the center on the middle horizontal line. From these four points draw lines at forty-five degrees as shown, and lay off *e-b* and *a-f* equal to the height of the letter. The four points nearest the center are the centers for drawing the outside outline, and the eight other points are the centers for drawing the inside.

The construction of S is, of course, more complex. It is shown in Fig. 4.

On the vertical center line lay off *a-b* equal one-sixth the height of the letter with point *a* twice as far above the center as *b* is below it. Find point *c* half-way between *a* and the bottom and point *d* the same distance above *b*. Point *e* is half-way between *b* and the bottom and *f* is the same distance above *a*. Points *g* and *g'* are one-third the distance to the center line. Draw horizontal lines through all these points, a line from *g* to *g'*, lines through points 1 and 3 and through points 2 and 4.



Fig. 5.

With 1 and 2 as centers draw arcs from *a* and *b* to the lines 1-3 and 2-4, as shown; with 3 and 4 as centers continue the outside curves to the line *g-g'*; with 5 and 6 as centers continue them to the points of the terminals, and with 7 and 8 as centers finish the inside curves. With these last radii the curves for the outside of the terminals also can be drawn.

By measuring the spaces between the letters in a large number of words, which were drawn without any rule or other guide than the eye and by highly skilled engravers and draftsmen of a number of different nationalities, it has been found that the average or normal space between straight,

WIDTHS AND SPACING OF ROMAN CAPITAL LETTERS

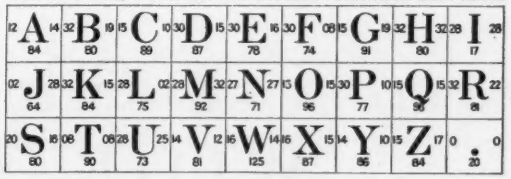


Fig. 6.

vertical letters, like JMIHR, is sixty per cent of their height[5], which is the proportion of 3:5 and is about equal to the width of four stems. The average between straight and round letters, like HOIOL, is forty-five per cent, which is about equal the width of three stems; and the average between round letters, like DQOG, is thirty per cent, which is equal to the width of two stems. The normal space on each side of I is, therefore, twice as great

5 Report of U. S. Coast Survey for 1900, Appendix 4, by the author.

as that on each side of O. Fig. 5 shows the result of spacing straight and round letters in accordance with these values.

By taking the space on each side of the straight stems as .30 and on each side of the round letters



Fig. 7.

as .15 the other spaces are readily determined and are given in the table, Fig. 6.

Below each letter is given its width and on each side its spacing. The spacing between any two letters is found by adding the spacing on the right of the first to that on the left of the second.

tributed that in no place will it be thicker or thinner than in any other. For that reason the heavy letters B, H, K, M, R and W have slightly more spacing, and the light ones, I, J, L and N, slightly less than the others, as is shown in the table. The letters in Fig. 8 below are spaced according to the method shown in the last alphabet.

The lower line shows about the worst combinations which it is possible to make.

The normal widths and spacing of the letters can be varied in many ways provided the variations are uniform. The letters may be condensed or extended without changing their relative widths, or they may be spread out or placed closer together by adding any unit to the spaces given in the table or by subtracting any one from them. In the Fig. 9 .30 (two stems) is subtracted from each space between the letters in the upper line and .15 (one stem) is added to each in the lower one.

The alphabet Fig. 10 shows a very convenient method of varying the spacing of letters so that a word can be made precisely the length required.

NORMALLY SPACED
FTWAVLJFJLAYTTKJ

Fig. 8.

For example: The spacing for A B is .46, for C D is .40, for H I is .60 and for L A is .14. The letters in the alphabet (Fig. 7) are spaced according to the values given in the table.

Copies of this alphabet were submitted for criticism to ten of the best authorities on that subject. There were no disagreements among them and the corrections and improvements which they

All the spaces shown between these vertical lines remain exactly equal throughout and may be made wider or narrower to suit. The spaces for the letters between these lines are given in widths of stems which are fifteen per cent of their height. This simplifies and facilitates laying off words with dividers, and the vertical lines are an assistance in copying the letters correctly. From specimens

CLOSEST SPACING
WIDE SPACING

Fig. 9.

suggested were made. The spacing lines are shown between them. If cut apart on these lines any combinations can be set together like type and will be spaced correctly.

The letters in a word must not only appear to stand equally distant from each other, so that no two will seem closer together or farther apart than any other two; but in addition to that, the amount of black and white in a line must be so evenly dis-

measured and tests made it is believed that the most pleasing appearance is obtained when the equal spaces shown in the above alphabet are some fractional part of the height of the letters. The proportions of 2:7 and 3:7 give very close spacing and cause the letters A, F, J, L, R, T, P, V, W and Y to overlap in such words as LAW, RAFT, etc., unless they are reduced in width. For medium spacing 4:7, 3:5 or 5:8 are all very good; and for

wide, 2:3, 5:7 or 3:4 look well. This spacing interval is an element which affects both the beauty of the arrangement of the letters and the legibility of the words they form.

When the most superior letters possible are required in practice, they are drawn correctly to a large scale and reduced by photography or with a pantograph. This is done in a number of different ways which give very excellent results. One way is to draw them on very transparent tracing-cloth, so that copies can be printed on black-print paper. These prints are mounted on thick cardboard, cut apart on the vertical spacing lines, set up in line like type, photographed down and printed on velox paper, and are then ready to be photo-engraved. The examples, Figs. 11 and 12, were made by printing the letters successively on velox paper from a rotating celluloid negative.

When a pantograph is used the outlines of the letters are engraved or etched in a metal plate and the outside point of the pantograph is made to run in the grooved outline while the inside point draws the outline of the letters as small as is desired on paper or scratches it in a copper plate or on a

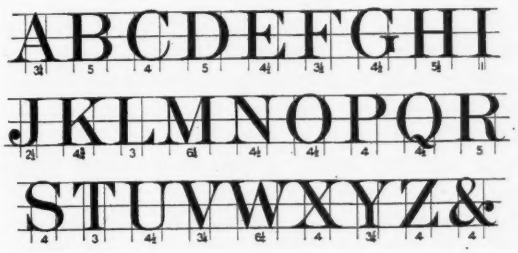


Fig. 10.

lithographic stone. The spacing line of one letter is made to coincide with that of the next. By this method they are drawn rapidly and spaced correctly, as is shown by the example Fig. 12, which was made in this way.

SHINE JUST WHERE YOU ARE.

Don't waste your time in longing
For bright, impossible things;
Don't sit supinely yearning
For the swiftness of wings;
Don't spurn to be a rushlight
Because you are not a star,
But brighten some bit of darkness
By shining just where you are.

There is need of the tiniest candle
As well as the garish sun;
The humblest deed is ennobled
When it is worthily done;
You may never be called to brighten
The darkest regions afar;
So fill, for the day, your mission
By shining just where you are.

—*John Hay.*

Written for THE INLAND PRINTER.

SIMPLIFIED PROOFREADER'S MARKS.

BY H. HAYNES.

ANYTHING which simplifies adds to efficiency. To break down old-established customs and invade the territory of time-honored usage is a matter of difficulty, and attended with much opposition. Custom often governs expediency. But where there is no law contrary to change, the violation of custom often results in advantage and the "old order changeth, giving place to the new."

This applies in all cases.

With the introduction of new methods new environments arise, and vice versa. The develop-

ALEXANDRIA NORTH POLE

Fig. 11.

ment of education has increased the demand for books, and this has so taxed the powers of the printer that, in order to cope with the demand, the fertile mind of the inventor has produced the type-setting machines which now occupy so prominent a position, superseding as they do to a very large extent hand composition.

There is no attempt being made to expatiate upon their advantages or otherwise, but simply to remind the reader that compositors have brains, while machines have not. With the introduction of the composing machine a number of errors have crept in, or rather one ought to say, errors of a certain kind are of greater frequency than is the case with hand composition, and one of the most

SOUTH COAST OF CUBA

CIENFUEGOS HARBOR

Fig. 12.

frequent is misspacing of words. For example: "Errors of composing" may appear as

1. errorso f composing,
2. errors o fcomposing,
3. errorso fcomposing.

To mark for correction the proofreader would use the following signs:

1. errorso⌒f composing, ✱/⊂
2. errors o⌒fcomposing, ⊂/✱
3. errorso⌒fcomposing. ✱/⊂/✱

In cases 1 and 2 ten distinct strokes of the pencil are necessary and in case 3 sixteen are

required to signify to the person correcting what is intended.

But a simple sign might be used which would convey in a clear and comprehensive manner all that is required. For example:

1. errorso f composing,
2. errors o fcomposing,
3. errorso fcomposing,

or in each case only two strokes of the pencil.

This sign is composed of parts of the ^ (caret) and ⌒ (close up) sign or part of the ✳ (space) and ⌒ (close up) signs thus:

whichever way you take it, and it in no way conflicts with or supersedes any proofreaders' sign now in use.

The sign is in itself extremely simple as well as explicit, and, taking up less space than the sign now customary, would result in somewhat cleaner proof.

Let it not be forgotten that the neater the proof-marking the easier and more efficient the correcting. To see a galley crossed and countercrossed with lines leading to signs and symbols, like some tangled network of railway tracks, may be very professional and indicate an "expert," but it does not improve the mental and moral equilibrium of the one who has to decipher the incorrigible mess.

Neatness and simplicity on the other hand calm and soothe and aid efficiency.

All signs in proofreading have simplicity, reason and comprehensiveness as the basis of their origin, and the new sign is founded on the selfsame principles, having in view expedition and perfection in the production of a publication.

PERSONAL HABITS AND BUSINESS HABITS.

There should be a lesson in the pamphlet recently issued by Bradstreet's commercial agency. It states that there were 13,423 failures during the year and asserts that tendencies present within the individual himself are responsible for four-fifths of all failures. *Presto*, a music-trades publication says that with these facts in mind a sales manager counseled his traveling salesmen recently to keep a much closer tab on the moral risk involved and to that end requested them to report when they find a customer neglecting his business, living in excess of his income, drinking, speculating, enjoying automobiles too freely, or doing anything which may impair his standing with the house.

Printers' supply houses are supposed to go farther than this. They are avowedly keen about the man who does not have a cost system. But men who have cost systems frequently cut the heart out of profitable business. The man who is selling his product at a loss — system or no system — is the man who has bad business habits, and bad business habits are more thoroughly destructive than bad personal habits. Of two bad risks the man with bad personal habits is preferable to the man with bad business habits.

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. XIII.— BY F. HORACE TEALL.

ATTENTION has been called in these papers to the universality of whimsicality and the near-universality of persistent fallaciousness. But repetition is not so bad in some cases as some people think it is — in fact, sometimes it is very desirable. A case in point is included in the preceding sentence. Even now many searchers after truth imagine that "but" can not properly begin a sentence, just as they stick to the old schoolma'am rule that one "must not use a preposition to end a sentence with." And these two whimsies and fallacies are typical of numerous, almost innumerable, hair-splittings that some persons are addicted to. Our repetition is not to consist in repeating our former words, being only a reversion to the subject for the purpose of exemplifying some of its details.

The New York *Sun* became famous many years ago for good English, which was secured not only in its editorial columns, but even in its ordinary news columns, by means of direction and supervision by men who knew good English and would not tolerate bad English. Its reputation long outlived the men who made it. Mr. Charles A. Dana was the chief of these men, and he frequently wrote paragraphs denunciatory of misuse of words, occasionally making strenuous insistence when the expression he contemned was not really as bad as he said it was, though instances in which his choice was not an improvement were very few. One of his peculiarities, that plainly was both whimsical and fallacious, was the persistent assertion that there was no such word as malarial.

One writer highly esteemed by Mr. Dana, whom we may shrewdly select as responsible for the frequent allusions to "innocuous desuetude" after Grover Cleveland's use of that expression, practically began his journalistic experience on the *Sun*, and probably it was he who introduced there the occasional examples of classical knowledge that still scintillate in its pages. The latest coruscation of this kind is worth noting.

A letter from some one in the Pennsylvania Department of Fisheries was published, as many similar letters have been, with no answer to its questions, headed "Ichthyetymological." Another letter, in response to the first one, was headed "Ichthyetymologico-schistotrichological." Merely an ingenious way of leaving the discussion to others, whose attention was to be attracted by the

unusual head-words, which tell that the first letter is about words and in some way connected with fish, and that the second deals with the subject-matter of the first and adds the new one of hair-splitting.

Here is the first letter: "Sunday's *Sun* announced that the horse show opened on Saturday. Can it be possible that the show opened on a day? In other words, did not the show open Saturday? Could it open on a day?" And here is part of the other letter: "I thought the race of hair-splitters was extinct. It seems a specimen survives. 'The horse show opened on Saturday' is correct. The show did not open Saturday." The first of these writers rushed headlong into hot water through impulsively assuming that the word on could have no meaning except the one that is commonest to-day, which erroneous idea would not have stood the test of a little thought. The second writer made a worse mistake in thinking that the race of hair-splitters is extinct. It is a race that will last as long as the world lasts. He is unquestionably right, though, in his answer to the question. When will people acquire the habit of consulting the dictionary, and especially when will they learn to get all the information needed from it, instead of jumping to a conclusion before reading enough to know that they have found the right definition? Nothing is more clearly stated in any dictionary than the fact that on is used in the way, and in the sense, that makes correct the expressions "on a day," "on Saturday," etc.

Every house should contain a good dictionary, and every person in every house should know how to use it. In fact, the number of houses and the number of persons not so qualified are so many that any definite guess would be very temerarious. One very striking instance of failure where success might be confidently expected was shown in a newspaper review of the latest work, which is really all new, although occasional bits of the older one on which it is based were retained in its making. Even these bits are essentially new, because every one of them was carefully considered with regard to rewriting every one that could be improved, and was kept unchanged only when it was found perfectly adequate and correct. The pages of this work were divided in two sections, the lower section, in very small type, containing the words that needed little treatment, being obsolete, rare, or almost self-explaining. In the review mentioned it was said that unusual senses of words were separated and printed in the small type at the bottom of the page, and one word and its meaning were cited. Readers of the review might easily be misled by it into the false conclusion that something not found in the small type is not in the book. Every definition of every word is given in one place, and the unusual ones are noted as such. The word the reviewer mentioned is a totally different word from the one in larger type, although spelled with the same letters. People who wish to use the dictionary properly must not forget that the language has many homonyms.

Another editor once asked the writer if the expression "the foot of a street" was not wrong, as he supposed it was not allowable because he could not find it in the dictionary. Every one, from time immemorial, has talked and written about the head and the foot of streets, and it must be very uncomfortable for any one who expects to find every possible application of words like head and foot separately mentioned, because dictionaries can not be made large enough to give such exhaustive itemization. Our new dictionaries, however, give much more of this catalogue feature than the older ones did.

Still another editor, under whom the writer worked for a while in the city room of a daily paper, objected strongly to the use of the word asphyxiation when the person affected did not die. He insisted that one could not be asphyxiated and live. It was discreet at the time not to argue, for there was no time for it. But any proper definition of the word would or should have been convincing.

Again, the writer, when reading the editorial proofs of an encyclopedia, found a series of statements beginning with firstly. He changed this to first. The writer of the article noticed this in a later proof and did not like it. The question was submitted to another editor, who agreed that first was right and went to the Century Dictionary, returning with the information that the Century confirmed that decision. What the Century says is this: "*Firstly, adv.* First; in the first place; before anything else." This was sufficient for the one who looked. But if he had looked a little further he would have found that all the dictionary had to say about the use of the word that was in question appeared in this quotation from De Quincey, a man who knew pretty well how to use words: "First (for I detest your ridiculous and most pedantic neologism of firstly)—first the shilling for which I have given a receipt; secondly two skeins of suitable thread."

(To be continued.)

DISCOVERED.

Little Violet was one day examining a bee-hive, which was new to her. Being disturbed the bees came out of their hives and one of them stung her. Tears came into her eyes, but she quickly dried them and cried triumphantly: "Now I know who takes the needles out of mamma's cushion."—*Delineator.*



A TRYING MOMENT — WHEN THE EDITOR COULDN'T READ HIS OWN COPY

Drawn by John T. Nolf, Printer.

THE INLAND PRINTER for March 1911

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLVI. MARCH, 1911. No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

AMONG the resolutions adopted by the Wichita Cost Congress was one thanking the local typographical union for its activity in helping to make the congress a success. The Kansans show that they know the power that comes from working together for the betterment of the trade, and are not slow to do the appropriate thing even though it be a little out of the ordinary.

ON another page we reprint an interesting article on postal deficits and their relation to the so-called second-class privilege. It is from the pen of the ever-active Wilmer Atkinson, whose championship of a liberal postoffice administration has made the country very much his debtor. The ground covered is not especially new, but there are interesting figures that confute the theory that the postal deficit is caused by second-class publications. As every graphic-arts man is materially interested in the cheap distribution of printed matter, he should keep posted on such facts as Mr. Atkinson presents in his article.

A MORE general use of antique papers would work wonders in the appearance of the general run of printed things. Many of those who have to do with the selecting of stock for the various jobs seem to have fallen under the spell of coated paper, and we see it used on all classes of work. Made, of necessity, to meet the conditions which the halftone has imposed upon the trade, the coated stock has an undisputed place, but its sphere is limited. At a time when great efforts are being made to do away with the unpleasant glare of the coated paper in books and periodicals, it seems rather strange that the commercial printer, with the wealth of effects at present obtainable in antique papers, will go out of his way to use stock which others are trying to avoid.

THE employer, as well as the printer, is to be congratulated upon the trend of display composition toward a more substantial profit-making basis. For the first time in many years the composing-room — that department so often cited as the necessary evil in a printing-office — is not burdened with the effort of following certain styles or fads; unless one wishes to call good, clean typography a fad. Simplicity is the key-note of the composition of to-day, as exemplified in the specimens from offices, both large and small, throughout the country. The days of the worship of mechanical dexterity — when the compositor was allowed hours to build up intricate designs of rules

and ornaments — are past, and the economic waste involved in the production of this sort of work has been eliminated. In its stead we are coming into a period of saner typography, and the proprietor is the one who will reap the greatest benefit therefrom.

CHURCH printing has ever sustained a bad reputation among printers, cheapness and indifferent quality keeping it below the level of ordinary bad printing. It is refreshing to read the candid views of Mr. Bayard E. Harrison on church printing, in the correspondence department, in this issue of THE INLAND PRINTER. Mr. Harrison is in a position to speak with some authority on the subject of the immorality of bad printing. He is the clerk of the General Conference of the Congregational Churches of Massachusetts, and is a printer of long experience. In his perception of the moral influences in action, in the business of life, Mr. Harrison strikes consciously or unconsciously at the academic pose which threatens to put the dogmatic church among the things that were, so far as its influence on the lives of workmen may be considered as a power for good. "The business of life is life itself," as Mr. Williams, of the Indianapolis *News*, declares, and the modern church under the influence of such men as the Rev. Mr. Stelze and Mr. Harrison is beginning to understand at last that the evidence of good deeds in work well done and adequately compensated for is more fruitful of good than mere precept.

THE blood of British printers is at boiling heat over the question of the shorter workday. The irritation that has been noticeable for some time has resulted in an open rupture. Judging from the fragmentary statements afforded us by the daily press and the meager information given out from closed-door conferences and meetings, the affair appears to be the greatest of its kind since the German printers' strike of twenty years ago. The moves in the game seem to us on this side of the Atlantic to have been made with much rapidity. The dispute arises out of the always dangerous short-day question. For several years the employees have been agitating for a fifty-hour week and, ultimately, forty-eight hours. The present week ranges from fifty to fifty-four hours. According to their program all printing-office employees of the United Kingdom were to coöperate in making the demand. Subsequently the organizations outside of London allowed the demand to lie in abeyance while the Londoners pressed the issue. This resulted in a strike in which the newspapers said twenty thousand men were involved. Before we had news relative to the progress of this movement we were informed that the organized employers in the "provinces" had decided to lock out their employees. It is unbelievable that the employers intend to fill the places of their employees with new help. Consequently, they must contemplate starving the opposition into submission. As the combatants seem determined, such a conflict can not but result in much loss and misery. When it is all over there will be no particular change in the situation, and both parties will realize — as the more level-headed must do now — that what has been accomplished after a struggle could have been done much more satisfactorily before it commenced.

OUTSIDE those actively engaged in the cost campaign, few appreciate how thoroughly a desire for cost-accounting knowledge has taken hold of the craft. That several hundred printers should assemble in Chicago or St. Louis might not occasion surprise, for there are many attractions and many printers in those communities. When "about two hundred printers," as the daily press put it, assembled in the comparatively modest city of Wichita, Kansas, then we may be sure the leaven is working. True, there were not many "big printers" at the congress, but those present came more nearly representing the average office. That is a pleasing condition. When offices of that class put themselves in the position of making money — real money — the advancement of the craft is assured. A gentleman who attended both international gatherings expressed the opinion that for determination of purpose and assiduity of effort the Wichita meeting surpassed the others. At this writing the indications are that the Pacific Coast Cost Congress will eclipse the one held at Wichita. With fairly good labor conditions and employers discovering where they stand as business men, we repeat that the craft appears to be on the threshold of its golden age.

Ad.-setting.

The ad.-writer who prepares the advertisements and the printer who sets them up are not close enough together in their ideas of what constitutes effective publicity. They do not pull together in double harness as they should. A mutual distrust of each other's abilities frequently results in the belief on the part of the ad.-writer that printers are incapable of satisfactorily doing good ad.-composition unless "shown how," and in the belief on the part of the printer that the ad.-writer is an incompetent "visionary." Both positions are weak, and yet both hold some truth.

Improvement is necessary on both sides to the controversy.

In the articles on "The Typography of Advertisements," by Mr. Trezise, now appearing in THE INLAND PRINTER, the subject of modern advertising is being treated from the standpoint of the compositor, with a view to bringing to bear on the subject such ideas in design and arrangement as will make for more effective, as well as more beautiful, advertisements.

The series should interest every reader who sets advertisements or has advertisements set for him. We feel that it will improve the efficiency of the ad.-writer, of the compositor and of the advertisement itself if human factors can be made to understand each other more clearly than they do now.



FRED BOARDMAN,
Superintendent Government Printing Bureau, Ottawa, Canada.

Horace Greeley.

It was fitting that New York Typographical Union should appropriately celebrate the centenary of its first president — Horace Greeley. The gloom that enveloped the closing days of his life probably causes us to forget that this great editor was one of the grandest products of the printing-office — second only to Franklin. The fierce struggle for the abolition of chattel slavery has obscured the fact that Greeley had made a profound study of all phases of human activity. In his memorial address before the New York Typographical Union, Senator Beveridge said Greeley had demonstrated that every element of the labor problem can be solved by the application of Christianity. The eloquent Senator from Indiana did not greatly overstate the case when he gave this estimate of Greeley's influence on American thought and policy:

"For the present progress and final triumph of the idea of the laborer as a human being as much if not more credit is due Horace Greeley than to any other single American intellect. His declaration that 'Man was not made merely to eat, work and sleep,' went to the hearts of his countrymen when he uttered it, and comes to us to-day like the burning words of the Hebrew prophets.

"Most of the labor reforms which Greeley proposed and for which he fought already have been realized in part, and ultimately soon will be realized entirely."

Germany and Its Trade Combinations.

Every American who visits Germany returns home with some pet reason in explanation of the great industrial advance in that country. Some ascribe it to the Teutonic temperament; others to the system of trade and technical education; those with a leaning toward army life tell us that military discipline, inherent in the conscription method, is responsible, while others see in the admixture of fading feudalism and modern socialism which is so marked a feature of the government the reason for German growth.

So it goes all along the line, each individual putting emphasis on that particular feature of German life that makes the strongest appeal to him. Few of these laudists, however, mention increased population and the consequent necessity of abandoning agriculture for manufacturing pursuits, which probably account for much of the industrial progress that we are prone to regard as somewhat mystifying.

Let the genesis and reason for this condition be what they may, Germany, as the third great industrial country, has much that is of absorbing interest to industrialists the world over.

When dealing with abnormal conditions arising out of modern industrialism, Germans seem to be more logical in their remedial measures and more direct in their application of them than are Britons or Americans. This may be due to the fact that in Great Britain the people are hampered by traditions that had their origin in the early days of machinery, while in America the judiciary—

influenced heretofore by these same traditions—exercises a great influence on what is accepted as the law of the land.

Whatever the cause, the Germans seem to recognize conditions as they exist, and to deal with them accordingly.

Their treatment of trade combinations and trusts is a case in point. Consul-General Thackara sends out from Berlin to our Department of Commerce and Labor information on the subject which shows that necessary combinations—and the number of them in this country proves them a necessity here—are not hampered and harassed by ambiguous legislation. To the German mind such associations are a natural corollary of existing conditions, and consequently they are not menaced, but encouraged and regulated.

Thus we find that the Germans organize trade syndicates for one or all of these purposes:

(1) Obtaining a uniform maximum selling price for products.

(2) Creating and maintaining a normal and rational demand for materials and labor.

(3) The creation of a monopoly for every member or for every group of members in each branch of production.

Mr. Thackara tells us that so far as business men are concerned, the first attempt at regulating prices was by a means approximating what we know as the "gentlemen's agreement." This plan worked satisfactorily during periods of prosperity, but with the diminished demand of hard times it was impossible to hold all parties to the agreement. The natural development of this failure was the selling company. Associations of this kind are registered and file their basic documents with the authorities. The most important of these selling companies is a coal combination, which has a great influence on the life of the people. In the hope of influencing the administration and tempering its methods, the Prussian government endeavored to obtain a controlling interest in the property, but failed. That government is, however, heavily interested in another great coal concern and is a large potash producer.

These organizations are subject to the general provision in the German code "that a transaction which offends against good morals is void," to give Mr. Thackara's version of it. There are provisions in the code which deal with "truth and good faith, and perhaps these paragraphs may be designated as containing equitable principles in contradistinction to the more fixed legal rules." Presumably in furtherance of that provision, the Supreme Court decided that owing to their increased economic influence these trade combinations should be held to a stricter accounting for the moral quality of their acts. All of which demonstrates that some years hence we shall probably be adopting some made-in-Germany measures to aid us in solving industrial "phenomena."

PRINTING SUPPLIES FOR BRAZIL.

The experience of a large American jobbing house, which handles all kinds of paper and printing supplies, in placing an agent temporarily in the Brazilian field seems quite conclusive of the fact that successful competition in this line is absolutely contingent upon the establishment and maintenance here of a complete stock from which the local demand can be supplied. For this there seems to be a multitude of reasons.

One of the most important elements in the printer's supply trade in this and other Brazilian cities is the small job-printer, of whom there is a large number. The job-printer is seldom in a position to import direct. Even the large jobber and the newspaper establishments prefer, when possible, to choose their supplies from a local supply house. On the other hand, there is the difficulty attendant upon the preparation of a catalogue which will serve the purpose. For the French or German firms this is less a difficulty than with American houses, because of a similarity between standards and measures in the former and those used in Brazil.

The American jobber in question supplied his representative with an elaborate catalogue, but upon soliciting a few orders the representative found that it was not possible so to explain his catalogue that his customers could make out an intelligible order and be sure that they would receive what they wanted or at the prices they expected to pay. Even then there doubtless would be the difficulty of getting the head office to fill the order in accordance with unfamiliar specifications.

The large jobber and supply dealer does not care to undertake the introduction of American goods unless the American exporter will supply the capital necessary to the payment of duties and to the risk involved in holding stock for future sales. In this he may not be justified, but those are the conditions and must be frankly faced.

The small job-printer is not willing to buy any materials which he is not sure to have supplied readily at any time in the future. The difference in length of type, specifications of printing machinery and accessories, and in other essential points, between the standards adopted in the United States and those still in use in Brazil make it imperative that a complete stock be kept on hand here. Otherwise the customer can not be persuaded to purchase American supplies and discard the French or other European supplies to which he is accustomed and which he can buy from a local dealer.

The trade is one which would justify an American manufacturer in setting up a branch establishment sufficiently complete to meet the demand from small job-printers and backed by sufficient capital.—*Vice-Consul-General J. J. Slechta, Rio de Janeiro.*

QUALIFIED FOR OFFICE WORK.

"Can you give me a job as office boy?"

"I might. How are you on spelling and arithmetic?"

"We didn't pay much attention to those studies at our school. But I can model in clay and do worsted work."—*Louisville Courier-Journal.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. IV.— BY W. E. STEVENS,

Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 120 Sherman street, Chicago.

THROUGH A MODERN COMPOSING-ROOM.—*Continued.*

NOW, boys, while I talk to Johnny here, I want you to remember that I am talking to you at the same time. No one can *make* a printer out of Johnny or make printers out of you. I can tell you things and explain how work is done, but on your care in noticing how work is produced, your interest in finding out *why* it is done in certain ways, and on your diligence in trying and again trying to know



FIG. 5.— Triple case.

more and to practice what you know, your ultimate success absolutely depends. A knowledge of the trade will not soak into your system just because you happen to be employed in a printing-office. You must *apply* yourself to gain knowl-

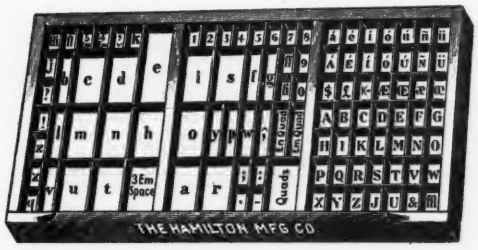


FIG. 6.— Italic, or job case.

edge. If no one will show you or tell you, just send to me and I will help you all I can, and so working all together you need have no fear that you will not make a printer — and a good one.

Can any boy here tell me what is meant by "professional" stationery? Right! Cards, letter-heads, bill-heads and envelopes for lawyers, doctors and other professional men. Fashion, taste, tradition, usage are some of the terms we use to express the influence which says what is correct and what is incorrect in the way a piece of print-

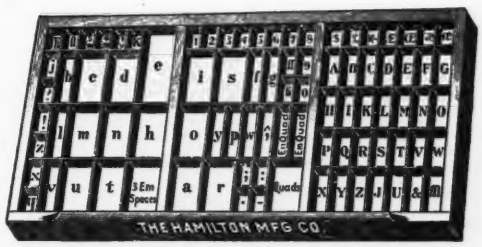


FIG. 7.— California job case.

ing shall be executed — just in the same way as these influences dictate what style of clothes we shall wear for special occasions. We have to learn the reasons for these usages and conform to them in order to be correct. We will go into this matter at greater length later.

Have you ever noticed, Johnny, that on some professional stationery the type used is all capitals? This is a distinctive style of typography, and a number of type-faces, such as Brandon,

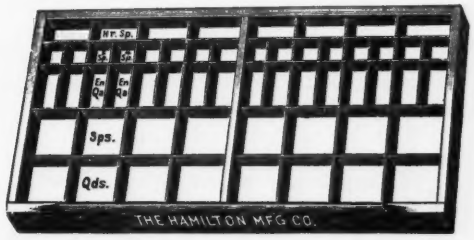


FIG. 8.— Space and quad case.

Blair, Engravers Old English, etc., have been cut for the purpose. In such a series there are usually four different sizes on one body and the fonts are very small; therefore it would be a waste of space to "lay" each two sizes in an upper case. To accommodate these the *triple case* (Fig. 5) was designed. There are 147 boxes in this case, and, as you can see, it is divided into three sections — 49 boxes in a section. Each section will accommodate the capitals, figures and points. Sometimes the triple case is used for astronomical and other signs, accents, etc.

Now, Johnny, pull that case out and I'll show y——. Look out! You'll spill the whole case if you're not careful. It's lucky I caught it in time, isn't it? Now listen. Never jerk a case out that way again. Pull it out gently and always make sure that it is firmly supported on the case-runners.

This is an *italic* or *job case* (Fig. 6). It is used to hold small fonts of italic or display type that have no small capitals or minor sorts. It contains 103 boxes, is divided into three sections, and is a combination of an upper and a lower case.

Most fonts of display type are placed in these cases (Fig. 7). They are called *California job*

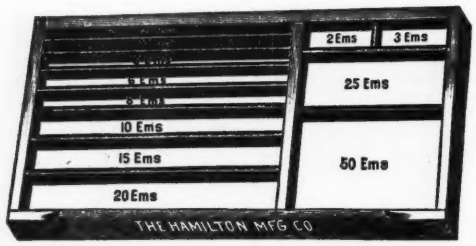


FIG. 9.— Metal-furniture case.

cases, and are the most popular for job type. The only difference between these and the italic cases is in the arrangement of the capital boxes. Note that there are only five rows of capital boxes, whereas the italic cases have seven rows. This enlargement of the boxes is advantageous in a way, as it allows more room for the capitals and, therefore, makes composition easier. Of course, it leaves out all accents, but these are seldom used in jobwork.

Now I want you to examine this *space and quad case* (Fig. 8). Count the number of boxes in the last row and you will find that the case is



FIG. 10.— Lead and slug case.

divided into eight tiers or sections, each section holding the different quads and spaces of one body. These cases are placed on top of the cabinets and are very useful and handy in correcting the spacing of lines. In setting jobwork no great number of lines are set in one size. If the space-boxes in the job cases were all filled just for the sake of these few lines there would be a great deal of space material lying idle in the various job cases. So to make all the space material available, that is to have all the space material at hand to do the work it was bought to do, it is put in these space-cases, and with good large space-boxes, and plenty of space material, we can space out the lines quickly and accurately; and so we find the space-case a great time-saver as well as a great saver of space material. It is just a question of having your tools where you can get at them quickly.

This is a *metal-furniture case* (Fig. 9). It is divided into boxes which hold metal furniture from two-line to fifty-line, or, in other words, from two picas to fifty picas long. These cases are very strong, built to withstand the weight of so much metal, and are placed in convenient positions on top of the cabinets, for use in jobwork and in making up pages.



FIG. 11.— Wood type, or tray case.

Those *lead and slug cases* (Fig. 10), which you see on top of some of the cabinets, hold all sizes of leads and slugs from four to twenty-five picas long. They must also be built very solid, to hold this heavy material.

This curiously constructed case is called a *wood type* or *tray case* (Fig. 11). The different partitions are movable and fit into the grooved pieces on each side. This case will accommodate wood type and borders of all sizes larger than twenty-four-point. Sometimes the tray cases are used for

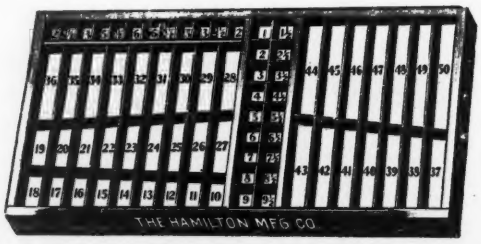


FIG. 12.— Brass-rule case.

holding long pieces of metal rules. If desirable, the partitions can be removed and cuts laid away, indexed by a case number.

I'll bet you can't guess what this case (Fig. 12) is for, can you? No; look again. You're right. It's an ordinary *brass-rule case*. All those little compartments are used to hold pieces of brass rule from one to fifty picas long, with the usual

half-pica lengths from 1½ to 9½ and the mitered pieces for corners. Neat arrangement, isn't it?

This is another brass-rule case (Fig. 13), called the *compact rule case*. It has one compartment for each length of rule from one to thirty-six picas. The usual allowance is made for half-lengths from 1½ to 9½, and also for miters. Four of these cases will fit into an ordinary blank case.

In lining up type, setting date-lines, etc., one-point leads (usually brass) are necessary, and to accommodate these this little *justifying-lead case*

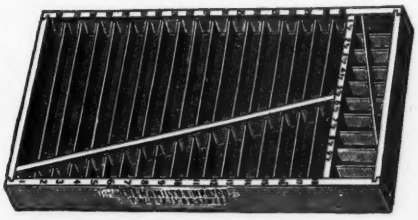


FIG. 13.— Compact rule case.

(Fig. 14) is very handy. It fits in nicely on the galley rest between cases and can be moved from one cabinet to another without disturbing any arrangement of cases on top. All sizes of leads from six points up to sixteen picas are allowed for.

Now, Johnny, while speaking of this case I want to give you some advice. When distributing always put the little leads back in the case. It is very exasperating to compositors, and is indicative of bad training, to leave them in the type-boxes.

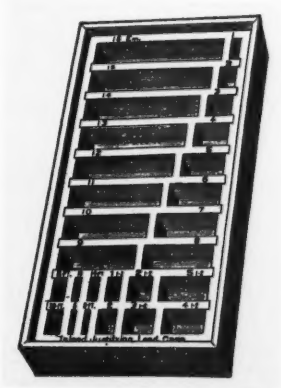


FIG. 14.— Justifying-lead case.

Another very handy little case is this *thin-space case* (Fig. 15). It is used to hold all sizes of brass and copper thin spaces from six to seventy-two points. One side is used for brass spaces and the other for copper.

When putting the little thin spaces back in their respective boxes you should be particular to keep each size in the proper box, and to avoid mixing the brass and copper spaces together.

TO APPRENTICES.

Last month we reproduced a typographical "picture" of a street car, designed and set from type, rule and ornaments by an apprentice in Lynchburg, Virginia. Can you imagine how proud

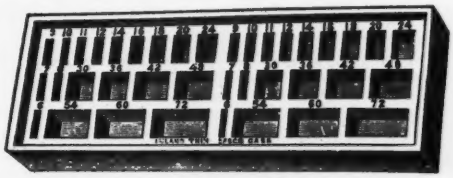


FIG. 15.— Thin-space case.

that boy is to have his work reproduced? Printers in this and other countries will see this picture and will speak of the artistic qualities and the mechanical ingenuity shown in his work. Well he may feel proud.

Can you answer these questions given below? They were fully explained in the January number and are given as a test of your thoroughness in reading.

What is a patent-overlay cabinet? What is a case-stand? What is the advantage of the cabinet over the case-stand? What is an upper case and what characters does it hold? What is a lower case and why are the boxes unequal in size? *(To be continued.)*

MOTHER'S DAY.

In our feverish activity in making money, in our desperate efforts to find happiness in gratifying our animal senses, we are losing that which we seek, and the bluebird, the allegory of content and happiness, ever eludes our search. Miss Anna Jarvis, the founder of "Mother's Day," lives at 2031 North Twelfth street, Philadelphia. The idea which Miss Jarvis is promulgating is to set apart the second Sunday in the month of May as a day of national celebration "In honor of the best mother that ever lived — Your Mother." The white carnation is the emblem. It is expected, naturally, that the humanizing influence of such a celebration will do much to neutralize the destructive influences of that chill materialism which makes barren waste of all high aspiration. Miss Jarvis writes that forty-four state governors will be vice-presidents of the Mother's Day Federation. The literature of this movement will be sent to any one by Miss Jarvis on request.

POETRY OF MOTION.

A key depressed,
The cam revolves,
The verge is rocked,
The matrix falls.
The line is past,
The vise-jaws locked,
The mold is cast,
The magazine stocked.
All this is done
By only one.

— *R. O'R., in "Linotype Notes."*



"WHERE DID YOU GET THAT EGG, YOUNG WOMAN?"

Photographed by R. R. Sallows, Goderich, Canada

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. II.— BY F. J. TREZISE.

The minute a compositor begins work on an advertisement, that minute he becomes a salesman, and his major thought should be to set an advertisement that will sell the goods. Fads, fashions and mechanical cleverness must be secondary to the selling factor in his presentation of the subject.

IT is not without certain misgiving that I undertake this discussion of the typography of advertisements. Varying conditions in printing-offices and in the mediums in which advertisements are used make it hard to arrive at a place where we can all stand on a common ground in this matter. The comparative newness of advertising as a profession is also a drawback. The ad.-writers themselves do not stand on a common ground. The discussion of the relative merits of a piece of ad.-copy will call forth just as great a diversity of opinion among ad.-writers as will the discussion of its arrangement in type bring out differences of opinion among printers.

Of one thing we are certain, however. The trend of the times is toward a definite understanding, both in ad.-writing and in ad.-composition. The writing of advertisements is gradually being placed on a more definite basis with regard to what is good and what is bad. Likewise the compositor is devoting more and more attention to the fundamentals of his craft. The ultimate result can not be other than beneficial to both.

Another thing that has militated against a more speedy improvement of the typography of advertisements has been the attitude of the printer toward the ad.-writer, and vice versa.

I fully realize that this is treading on dangerous ground — that, like the proverbial peacemaker, one is more than liable to "get it" both going and coming.

Do you doubt that the attitude of the ad.-writer is frequently a detriment in the production of good typography? Then read the following, taken from a text-book for ad.-writers:

"The average compositor, particularly the 'old-timer,' prides himself on his ability to crowd into a given space all the type-styles it will hold. Samples of these typographical nightmares are to be found in nearly all publications. Regarding this too prevalent fault, a writer facetiously remarks: 'If your printer insists on setting your advertisements in fourteen different styles, sizes and faces of type, he should pay half the cost of the advertisement for the privilege of showing his stock.' Obviously, then, it behooves the ad.-man to master the rules of type arrangement and type harmony. A fair knowledge of these, and of the general technicalities given elsewhere in this book, will enable him to plan a 'set up' in an intelligent manner, and to give specific instructions to the compositor."

Rather a "soft" way in which to learn a trade. A fair knowledge of "these" and of the general technicalities given elsewhere in "this book" and behold you can show the compositor more than he has learned in a lifetime.

On the other hand, what does the compositor say of the average ad.-writer? Did you ever hear the comments of a compositor while trying to crowd into an advertisement, in eight-point type, the matter which the ad.-writer had specified to go in twelve-point? No? Then you have missed some choice bits of oratory. Expurgated, they run something like this: "Well, what do you know about that ad.-school graduate who got up this copy? Why, say, that fellow wouldn't know twelve-point Caslon from a shooting-stick or a paper-stretcher, and he tried to tell me — *me* — how to set ads. I'll show him where he gets off" — and so on, and so on, until the advertisement is up or the compositor's mind is distracted by fresh troubles.

And if you have ever witnessed the unholy glee with which the compositor follows copy and instructions on an advertisement which has been poorly laid out, chuckling over the expected outcome, and his endeavor to "show up" the ad.-writer, carefully avoiding doing anything which would tend toward an improvement, you can not have failed to see an attitude detrimental to the best results.

This spirit of mutual distrust manifests itself in much of our ad.-work, and until the writer and printer get together on a basis of mutual understanding, our advertising pages will not reach their greatest possible effectiveness.

As stated above, the compositor is getting down to a solid basis in his work — he is concerning himself more and more with the questions of cause and effect. No longer content to "go it blindly," he insists upon reasons for every move. He wants to know "why," and these comments on the typography of advertisements are made with that fact in mind. The field can not be fully covered — and no attempt will be made to do so — but such points as have come under the observation of the writer will be offered in the hope that they may help to clarify the question of ad.-composition.

CHOOSING THE DISPLAY.

The first thing which the compositor must do is to choose the parts of the copy which he will display. In this he is, of course, frequently assisted by the ad.-writer, who designates his preferences on the copy.

The copy has much to do with the general effect. Too many display features make a good advertisement impossible in spite of the best efforts of the designer. Some ad.-writers realize this, and in consequence they get good advertisements without any difficulty whatever, while others are at constant war with the composing-room.

MEYER ALL-WOOL SUMMER CLOTHES

Are worn by the

BEST DRESSERS IN CHICAGO

They are popular in all of the great fashion centers in America. They are offered to the men of this country at

Prices as Low or Lower

than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The

GOOD WORKMANSHIP AND CHOICE PATTERNS

must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

R. R. MEYER & COMPANY
127 State Street, Chicago

FIG. 1.—Where everything is emphasized there is no emphasis. This advertisement contains too much display.

Most advertisements contain too much display. Display, like all other good things, can be overplayed, and no matter how good a thing may be, too much of it is not desirable. This is illustrated in Fig. 1. Here we have an advertisement set in a manner calculated to bring out all of the various features. The compositor evidently has endeavored to overlook no point which should be displayed. But in his desire to bring out everything he has succeeded in bringing out nothing. He has forgotten that where everything is emphasized there is no emphasis. As you look at the advertisement your eye is attracted first by one group or spot and then by another, in such rapid succession that it all becomes a jumbled mass. In Fig. 2, however, it is different. You turn to this advertisement with a feeling of relief, you take it in at a glance. The heading and the signature tell the vital points of the story, and they are pleasingly brought out in contrast with the gray tone of the background furnished by the descriptive matter. The heading has been left in the same type as in Fig. 1, but the subordination of the balance of the text causes it to stand out, by reason of the contrast in sizes, much more prominently. This question of contrasts should not be overlooked by the compositor, for contrast is the most potent factor in typographical display. The ten-story building is a marvel in a town of two and three story structures, but in the loop district of Chicago or on the lower end of Manhattan Island, surrounded by buildings twice its height, the ten-story building is not noticed. The building is just the same—it is simply a question of contrasts. Just so with type. The line of twenty-four-point capitals stands out prominently and is relatively large, when surrounded by ten and twelve point type, but place it among a number of other lines of twenty-four-point and it loses its effect. And it is largely because of this contrast that the words "are worn by the best dressers in Chicago" are much easier

MEYER ALL-WOOL SUMMER CLOTHES

Are worn by the best dressers in Chicago

They are popular in all of the great fashion centers in America. They are offered to the men of this country at prices as low or lower than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The good workmanship and choice patterns must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

R. R. MEYER & COMPANY
127 State Street, Chicago

FIG. 2.—A resetting of the advertisement shown in Fig. 1. Much easier to read, more pleasing to the eye, and with the important features brought out.

to read in Fig. 2, although set in a size of type much smaller than in the original. Of course, the rules on either side tend to set it apart from the other matter, but the absence of the confusion which is noted in the original and which is due to the conflicting of the two groups in the large size of type, is mainly responsible for its legibility. In

the one advertisement we realize the same sensations that we would if a half-dozen fellows surrounded us and shouted in our ears, each telling a different story, while the other one produces an effect similar to that which would result from a person quietly and convincingly stating the case to us.

Common politeness decrees that but one person shall speak at a time — and common sense decrees that to bring out one point at a time is good advertising.

It has been said that a man can do better service with one club than he can with an armful. Likewise the advertiser can get better results by emphasizing one point than by calling attention to a dozen.

The feature line of an advertisement should have a direct bearing on the subject. "Do you want," "Do you know," "When in need," etc., prominently displayed at the head of an advertisement have no selling value whatever. And yet how often we see advertisements with just this sort of display. Fig. 3 is an example. In this advertisement the most prominent line is one which would suggest hard coal just as easily as chocolates. In the resetting, Fig. 4, the proper line has been given the most prominent display and one can not even glance at the advertisement without receiving an impression of "Queen Chocolates."

DO YOU KNOW
that
Queen Chocolates
Are the Best to Be Had at Any Price?

Nothing but the best of ingredients are used in the manufacture of the widely celebrated *Queen Chocolates*. They are made under the conditions which guarantee absolute cleanliness and this, in connection with their purity, makes them the most desirable of confections. There is no more appropriate gift than a box of *Queen Chocolates*. They are packed in boxes of different sizes. The pound boxes are 60 cents.

The Chocolate Company
Chicago

FIG. 3.— The feature line of an advertisement should have a direct bearing on the subject. The heading in this advertisement would suggest hard coal as readily as chocolates.

DECIDING ON THE ARRANGEMENT.

Having selected the portions of the copy which we wish to display, the next step is to decide upon the general arrangement of the advertisement.

Do You Know that
Queen Chocolates
Are the Best to Be Had at Any Price?

Nothing but the best of ingredients are used in the manufacture of the widely celebrated *Queen Chocolates*. They are made under the conditions which guarantee absolute cleanliness and this, in connection with their purity, makes them the most desirable of confections. There is no more appropriate gift than a box of *Queen Chocolates*. They are packed in boxes of different sizes. The pound boxes are 60 cents.

The Chocolate Company
Chicago

FIG. 4.— A resetting, in which the proper line has been given the most prominent display.

This must be done at this time for two reasons — first, that we may have a definite plan from which to work; and second, that time may be saved in the setting of the advertisement.

Speed is an essential feature in the composition of advertisements, both on account of keeping down the cost of production and of getting out publications on time. No matter how much the compositor may desire to embellish the advertisement, he must consider the time-ticket. Some classes of typography may allow unlimited time for the printer — but not so the composition of advertisements.

How is one to best conserve the interest of the time-ticket?

Mainly, by having a definite plan of action.

As the builder goes about the construction of a house, so should the compositor go about the construction of an advertisement. He should know at the beginning just what he intends the results to be.

We are all familiar with the printer who, when he gets an advertisement to set, grabs a stick, sets it to the proper measure and, blindly trusting in Providence, throws the thing together, only to find, perhaps, that he lacks space for the last four or five lines and must reset half of it in order to make it go in the allotted space.

That man works without a definite plan.

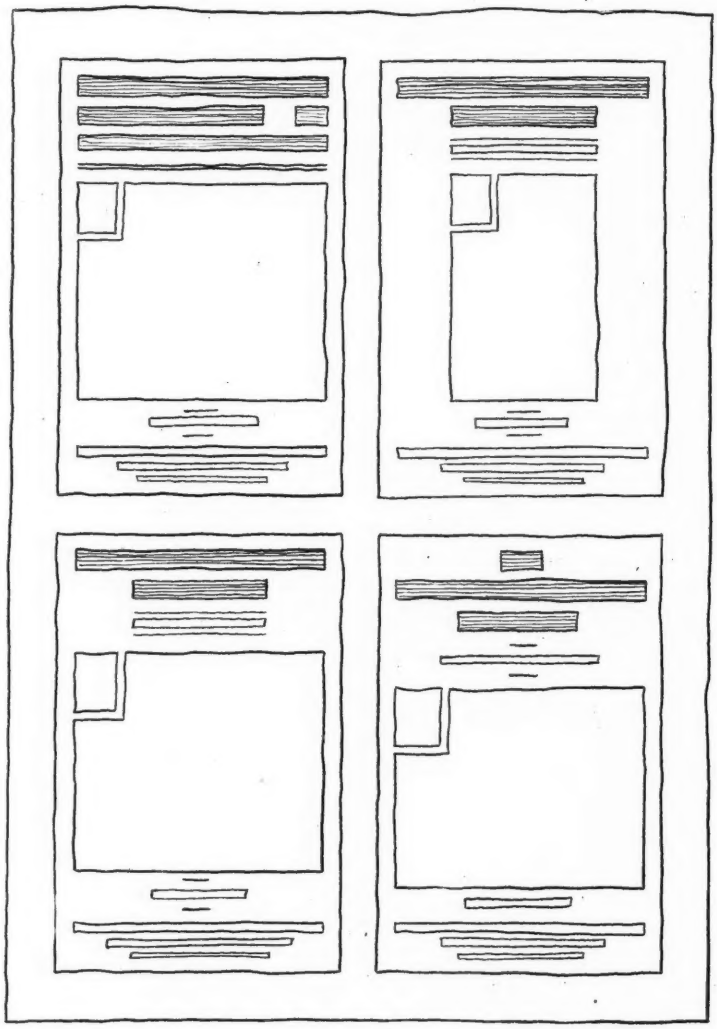


FIG. 5.— Four different suggestions for the arrangement of a given piece of copy. The advertisements, as set from these sketches, are shown in Fig. 6.

The other man — the man who accomplishes results — goes about it in a different manner. He first provides himself with a plan.

Unless he can form a mental picture of what his advertisement is to be when completed, he makes a rough sketch of it. He may make three or four sketches, and then choose the most pleasing. This is the logical way in which to achieve the most satisfactory results. The making of one or more sketches is but the matter of a few minutes — which time is made up many times over in the actual composition.

One must admit, however, that the ability which comes only from long experience is an important factor in ad.-composition. To deny this would be useless. Constant practice along this line of work can not do other than train the mind to grasp quickly the possibilities of the copy. The skilled ad.-man "sizes up" the copy for an advertisement and almost immediately associates it with a certain form of display. There are certain possible arrangements for each piece of copy, and to decide which is the most suitable is the first thought.

It is interesting to note, in connection with this question of deciding upon the best arrangement for an advertisement, that first impressions are

very likely to be the best. I have talked with many seasoned printers on this point, and they are almost unanimous in the opinion that, after a man has looked over the copy, the first arrangement one's mind many designs, and upon viewing a piece of copy one unconsciously calls up a design to correspond. Some will not agree with this opinion — their experience will have been that a sort-

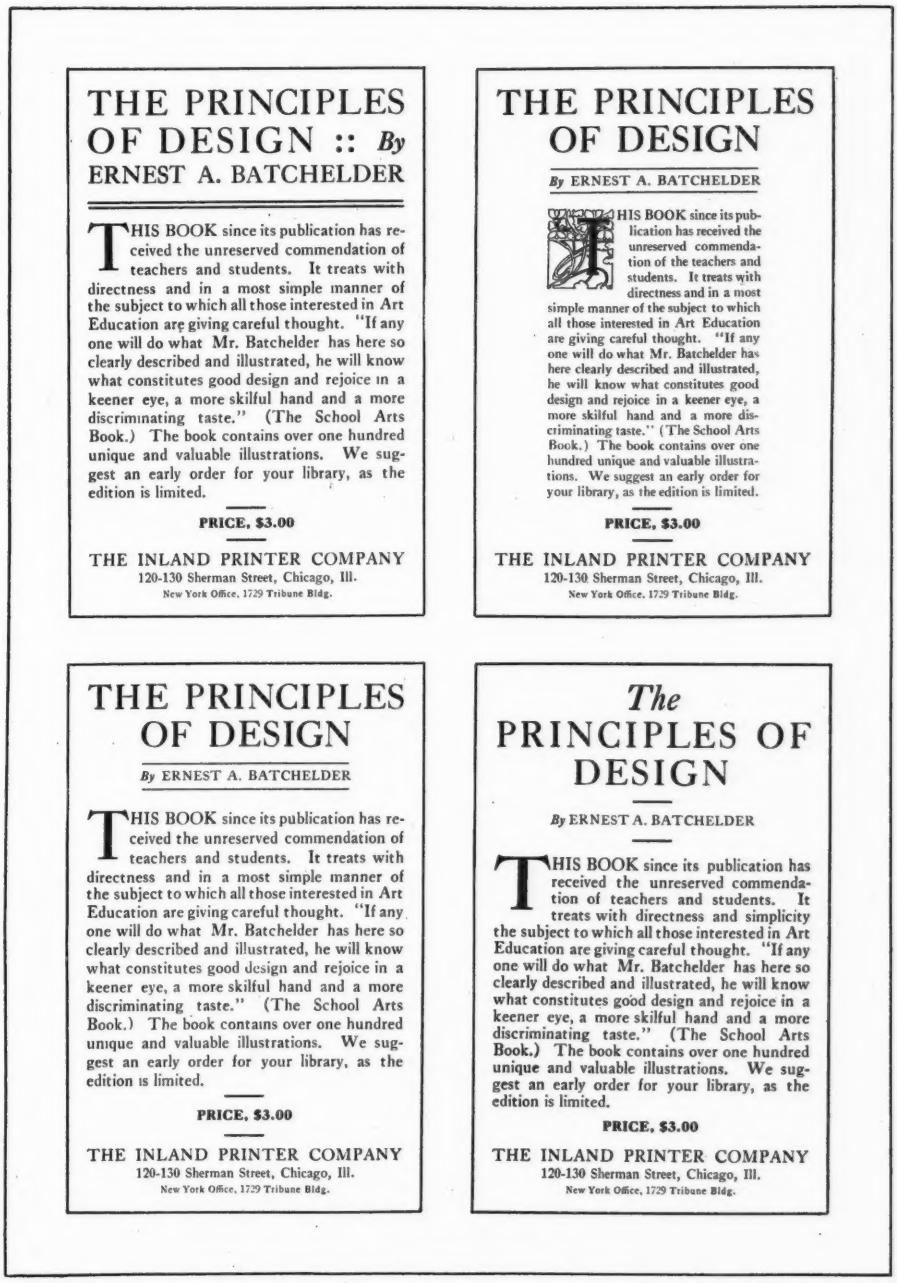


FIG. 6.— Four different arrangements of the same advertisement, set from the sketches shown in Fig. 5.

which suggests itself to his mind is more than likely to be the best that he could adopt. Minor changes may be necessary, but the essential features will remain the same. Nor is this at all surprising. Long experience stores up in the cells of ing over and consideration of various arrangements are necessary before a final choice is made. Personally, I am inclined to think that, with the seasoned printer, first impressions are the best, largely because of the fact that he unconsciously

eliminates, because of past experiences, many designs which the less practical man would consider desirable.

The printers who possess this ability, born of a long experience, to evolve and mature their plans without sketches are, however, comparatively few.

So, for the most of us, sketches are desirable.

An elaborate sketch is not necessary. All that is required is an indication of the sizes and shapes of the various lines and groups. No suggestion of lettering is necessary. One may, however, suggest in the sketch the variation in tone which will result from heavier or larger type.

Let us consider a problem. We have an advertisement to set, the copy for which is as follows:

"The Principles of Design," by Ernest A. Batchelder. This book since its publication has received the unreserved commendation of teachers and students. It treats with directness and simplicity the subject to which all those interested in Art Education are giving careful thought. If any one will do what Mr. Batchelder has here so clearly described and illustrated, he will know what constitutes good design and rejoice in a keener eye, a more skilful hand and a more discriminating taste (the School Arts Book). The book contains over one hundred unique and valuable illustrations. We suggest an early order for your library, as the edition is limited. Price $3. The Inland Printer Company, 130 Sherman street, Chicago.

Upon looking over the copy, we decide that the name of the book, the author, the price and the firm selling it are the essential features. How to arrange the advertisement pleasingly, bringing out these points in display is the next question.

We make a number of rough sketches of arrangements. In Fig. 5 are shown four different arrangements of the copy. Five or ten minutes would be sufficient time in which to make them. From these we choose the one which appears to be the most desirable and set our advertisement accordingly. In this particular instance, for the sake of illustration, the advertisement has been set in the four different arrangements suggested in the sketches, and the result is shown in Fig. 6. One could, with very little effort, sketch a dozen different designs, differing even more radically from those here shown.

Above all things, keep your advertisements simple in arrangement. By this, I mean that there should be but few display lines and but few groups of type. Gather the matter, as far as possible, into three or four groups instead of breaking it up into a number of spots.

My plea for simplicity in advertising design is based on the fact, or, at least, the assumption, that the processes of the mind in assimilating an advertisement are involuntary. The advertisement should be of such nature that it will attract and hold the reader's attention without effort on his part. For instance, you wish to advertise a new article. The reader has never heard of it. He is perhaps idly glancing over the advertising section of his favorite magazine. Never having heard of your article, he can not possibly be looking for an advertisement of it, and hence any impression that he may receive from your advertisement must be involuntary on his part. It naturally follows, then, that your most successful advertising will be of such a nature that he may comprehend its vital points at a glance and with the least possible mental effort. Ordinarily, this can be brought about only through a simple treatment.

(To be continued.)

THE MAN WHO GAVE A LANGUAGE TO THE CHIPPEWAS.

I already knew something of the Cree syllabic invented by the Rev. James Evans, Methodist missionary on Lake Winnipeg in the forties; but Cree is a much less complex language, only thirty-six characters are needed, and these are so simple that an intelligent Cree can learn to write his own language in one day.

While crude and inconcise, it was so logical and simple that in a few years the missionary had taught practically the whole Cree nation to read and write their own language. And Lord Dufferin, when the matter came before him, during his northwest tour, said enthusiastically: "There have been buried in Westminster Abbey, with national honors, many men whose claims to fame were far less than those of this devoted missionary, the man who taught a whole nation to read and write."

These things I knew, and now followed up my Jesuit source of information.

"Who invented this?"

"I don't know for sure. It is in general use."

"Was it a native idea?"

"Oh, no; some white man made it."

"Where? Here or in the South?"

"It came originally from the Crees, as near as we can tell."

"Was it a Cree or a missionary that first thought of it?"

"I believe it was a missionary."

"Frankly, now, wasn't it invented in 1840 by Rev. James Evans, Methodist missionary to the Crees on Lake Winnipeg?"

Oh, how he hated to admit it, but he was too honest to deny it.

"Yes, it seems to me it was some name like that. '*Je ne sais pas.*'"

Reader, take a map of North America, a large one, and mark off the vast area bounded by the Saskatchewan, the Rockies, the Hudson Bay and Artic Circle, and realize that in this region, as large as Continental Europe, outside of Russia and Spain, one simple, earnest man, inspired by the love of Him who alone is perfect love, invented and popularized a method of writing, that in a few years — in less than a generation, indeed — has turned the whole native population from ignorant illiterates to a people who are proud to read and write their own language. This, I take it, is one of the greatest feats of a civilizer.— *From "The Land of the Caribou," by Ernest Thompson Seton, in the December Scribner.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

OVER AND UNDER RUNS!

To the Editor: CHICAGO, ILL., January 20, 1911.

Where is the printer who has not been worried almost to death by some importunate customer about a two or three or dozen shortage on some job?

It is a "blithering" nuisance, and I believe could be easily abated.

Let every printer, great and small, print in red ink on his quotation blanks, bill-heads, etc., the same notice paper-dealers give the printer, namely: "We reserve the right to deliver either five per cent over or under the quantity called for in this order." It would smooth out a lot of squabbles, believe me. What do you say, fellow printers?

W. L. SMITH.

THE IMMORALITY OF BAD PRINTING.

To the Editor: MALDEN, MASS., January 22, 1911.

In a recent issue of your magazine you speak of a Chicago Congregational minister who protests, on moral grounds, against the slovenly printing of the marriage licenses which are issued in Chicago. You suggest that slovenly printing may be a question of morals as well as of business. Most certainly it is; and the minister does well to protest, on moral grounds, against slovenly workmanship of any kind.

Among printers, we church folk have a bad reputation, both as employers and as customers. As employers, our reputation is that much of the time we work our help long hours, under hard conditions, for low wages, and are careless about prompt payment. As customers, our reputation is that much of the time we will take any kind of dirty, damaged stock, any kind of slipshod, slovenly work if only it be cheap. We want our work in a hurry; we care nothing for quality, and we are slow pay. Not that all of us, or even that the most of us, do these things; but enough of us are guilty to give a bad name to the whole church.

Not long ago a church near Boston put out its calendar with the cut of the church upside down. In this way the church taught its young people that anything is good enough for the service of the Lord. The refusal of the church to pay what good work is worth keeps botches and slovens employed, while competent men are tramping the street. Our churches are very ready to denounce the incompetence and inefficiency of workingmen, but we are directly responsible for a good deal of this incompetence and inefficiency. I wish the printers, both employers and employed, would press this sin home upon the church. We sorely need a revival of religion in this respect. A little less money for two-color printing, and a little more for a better grade of composition, proofreading, stock and presswork, with a little more promptness in the payment of our bills, and we will stand a little higher in the estimation of the general public, and have far more influence in society when we lift our voice on moral questions.

Many churches follow the mischievous practice of buying a little printing material and turning their boys loose with it, to "do" the church printing, thinking that the boys will learn something useful and the church will save money. Anything more vicious can hardly be imagined. The boys are left, without any instruction at all, to pick up a trade which is more of an art than any other trade under the sun; and they learn nothing of the feeling of reverence for the art and its tools which is essential to good work in any occupation.

Our Congregational churches make loud profession of their great desire to reach the working people. This is one way they can do it—demand good work, pay promptly what it is worth and take nothing else.

BAYARD E. HARRISON.

Thirty-three years at the trade, as journeyman and master.

IS "HELL" A SWEAR WORD?

To the Editor: BOSTON, MASS., February 7, 1911.

I read in THE INLAND PRINTER that a minister of the gospel has urged that marriage licenses should be printed more tastefully in the name of morality. The influence of the printing-office on morality has long been recognized—on the negative side. We have "devils" and "hell-boxes" and bad names for type of faulty origin and material marked with the *bar sinister*. I clip from a daily paper an account of a campaign against the word "hello," on account of the "hell" in it.

> TRENTON, NEW JERSEY, February 6.—The members of the Second Reformed Church, of White Horse, have begun a crusade against the use of the word "hello," as they declare it verges on profanity, and they have requested the telephone companies to instruct their centrals not to use it.
>
> Rev. Harry M. Hitchcock, pastor of the church, says that thousands swear daily and do not know it by the use of the word, and he believes a ban should be put on it all over the United States. The members of his congregation are enthusiastically following him in the movement and believe that "hello" will be abandoned in a few years.
>
> "It is an improper word," declared the preacher to-day, "and should be tabooed. I think it should be classed as the call of Hades, because the manner in which many pronounce it is so broad that the last letter might as well have been eliminated."

Now, is "hell" a swear word? Does it not have a smooth, mellifluous sound which should bring it into the category of "beautiful words," leaving out the idea of its meaning? The church at White Horse is getting red-headed about a very small matter. Hell is the name of a place that the advanced churchmen are now coming to think does not exist. The only way to get over the difficulty will be to drop our aitches.

PUZZLED.

A CONTRADICTION FROM SYDNEY.

To the Editor: SYDNEY, N. S. W., December 29, 1910.

Our attention having been drawn to a paragraph in the last issue of your publication, to which we are compelled to answer owing to its absolute disregard for accuracy, and forward under separate cover copies of the awards governing the compositors, both hand and machine, in which you will find that hand compositors received £2 16s. 6d. per week or 1s. 2d. per hour up to August 3, 1910, when the rate was increased to £3 per week or 1s. 3d. per hour. In respect to machine composition the award is 1s. 6d. per hour as a minimum between 8 A.M. and 6 P.M., Monday

to Friday, and 8 A.M. to 12:30 P.M. on Saturday. In most cases the piece rate of 3½d. per 1,000 ens is in operation, but where timework is in vogue the operators average £4 and over per week; night shifts being entitled to 1s. 9d. per hour, and overtime one-third extra for all workers. Probationers (known as beginners) on the composing machines are entitled to 1s. 2d. per hour until capable of setting 6,000 ens per hour. The award *has not* been accepted, but appeals have been made and are still unsettled up to the time of writing the foregoing, which we trust you will find space for in contradiction to the clipping from *Members' Circular* of the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland.

With fraternal greetings to the craft of printerdom in the United States of America from fellow craftsmen in New South Wales, we are, Yours most sincerely,

WILFRED J. RATCLIFFE,
President.
ROBERT H. YORK,
Secretary, Typographical Association.

NOTE.—As will be observed, the news item complained of was a quotation from the *Members' Circular*, and it was the only data we had at hand concerning the settlement of the scale dispute.— EDITOR.

AN OLD QUESTION REVIVED—THE LOGOTYPE "QU."

To the Editor: BARTOW, FLA., January 9, 1911.

As your magazine contains a great deal of information on language whims, I would like to ask you why it is that type is made with fi, ffi, ffl and fl, in body-type series especially, and that the letter "q" is made separate, when it would be a saving to make it "qu"?

There are approximately 670 words in the English language that begin with the letter "q" and each one of these is followed by the letter "u." Of course these 670 do not include proper names. In such cases as proper names, there may be instances where the letter "u" would not follow the letter "q," but even these instances would be so rare, that only about a half-dozen letters without the "u" would be necessary.

Where a word begins with "q" I find that it is not only invariably followed by "u," but that it is also followed after the latter letter by one of three vowels, "a," "e," or "o," and in only one instance is this not true, and that is in the word "quran."

Of all the words that begin with some other letter besides "q," and which contain the letter "q," the letter "u" invariably follows the "q."

The point I wish to know is, if the "qu" were made together, wouldn't it be much better for the printer, a very, very slight saving for the foundry, and incidentally save time in typesetting—a time, however, that would hardly be noticeable in ten years, but nevertheless a saving?

To cast the "qu" together I find that it would not make a line any more difficult to space, because in not any instance will a word be divided properly which contains the letter "q," on the "q," or to be more explicit, divided between the letters "q" and "u." In spacing out the line I hardly think that the two letters would prove a disadvantage, as ordinarily in body-type, the lower-case letters "qu" are less than a point wider than a capital "W," and even when the capital letter "Q" was used with "u" following it wouldn't make any difference in spacing.

Of course, I know that it would be vitally necessary to have a few letters in each font made without the "u" following, because, in cases of initials, there would be many names that would be, for instance, like John Q. Doe, but even these are rare. In a few other instances, there would be cases where the lower-case letter would be needed without "u" following, but they would be so rare that a printer would (in doing ordinary work) not have an occasion to use them once a year. Probably in catalogue work, where letters are used for numbers, the single letter "q" without the "u" following would be indispensable, but few newspaper offices would ever have occasion to use the "q" without the letter "u" following. W. E. GRIFFES.

THE STRUGGLE FOR SUCCESS.

To the Editor: PORTLAND, ORE., January 25, 1911.

In about every number of THE INLAND PRINTER you give several obituaries stating how men have risen into the field of influence and wise circumspection, having had little opportunity, and the responsibilities of mothers and sisters to care for. But at the present day, when "capital" has a great deal to say about the means of access to production and distribution, and is continually forcing smaller plants and corporations to the wall, how can a man rise honestly to a place of eminence without doing some fictitious monopolizing, especially in the printing trade. I have worked in a printing-office for about two or three years and have kept an eye on THE INLAND PRINTER, and have read how men have arisen from "devils" to be editors or legislators, or some other position of power, while I know honest printers who have to work nine or ten hours a day to keep expenses up. Maybe I have a misconception of the matter, but would like to know what you have to say to encourage an ambitious apprentice. "Devilishly" yours,

CLIFFORD ANDERSON.

There are a great many angles to the proposition of our correspondent. We will not attempt to explain how the work of capital may be directed to less narrow and selfish ends and to a broader usefulness, but we do not think that men who have money can do much with it unless they have the coöperation of men with brains and experience to make the means operative. Capital is looking for men with staying power. It is wise to do what we can to reform abuses, but at the same time we must not lose sight of the fact that no more devitalizing thought can come to us than that everything is against us. What is success? It is the bringing of our own powers to their highest perfection, the making of our own character to the consistency of true worth. Success is not the making of much money; it is the making of a man. Success is in achieving knowledge of our work, in doing it faithfully and well. If we regard success to be indicated by abstention from work, and failure to be proved by steady employment, we assuredly have a wrong conception of the purpose of life. The men whose lives and work have been described in THE INLAND PRINTER have achieved varying degrees of distinction because they did not recognize failure. They strove to do the best they could under all circumstances, and in all except a few cases they did not achieve the success that irks our friend till they were much older than he—so that measure of success may yet be Mr. Anderson's.

Every man knows his own troubles best. But it is of little use to whine against fortune. The man of true metal stands the acid of adversity. Some philosophers say that life is pain, and if we believe this and believe that everything is against us, and that there is no use trying, we will surely sink to the level of our thoughts. Our correspondent has employment. He is young. He is engaged in a business full of possibilities. Each day should offer him new proofs of the development of his skill. The machine that he

calls his body will gain new power to carry out his will, if he uses it right. He may not grow rich or famous, but he can grow by good faith and industry to happiness and contentment. Our world is largely what we make it.— EDITOR.

"ASPIRATION" AGAIN.

To the Editor: CHICAGO, ILL., January 12, 1911.

Referring to the first item on page 592, of the January issue, if Mr. Teall is fondly hugging the idea that he has the last laugh, he himself has furnished the cue for others to indulge in the final cachinnation. It certainly is amusing how he crawls out from under. Any old way, just so he emerges.

Taking it as a general proposition, the effort to utter any element of speech requires more or less breath, and so every sound in the list of forty-four or more in English phonology (orthoëpy) might be called an "aspirate." Each fluid we imbibe may be called a "drink," but as a rule we prefer to use other terms, as milk, coffee, tea, beer, whisky, etc. Now, phonologists differentiate also, and find it well to use such terms as fricative, sibilant, nasal, dental, etc., and with them *h*, its sound, and any symbol which indicates (as in Greek) the spiritus asper, is the true "aspirate." Many term *h*, *s*, *z*, *sh*, and *zh* *fricatives*, while Mr. Teall, in his unique phonology, intimates that *h* (or a "blending breath") must be added to *s* and *z* to make fricatives of them. Now, if *s* and *z* are to be considered as aspirates, or fricatives, or spirants, how can "aspiration" be credited with changing them to *sh* and *zh*, when these are already in the same class? This changing of fricatives to fricatives by adding an *h*, another fricative, is just what Mr. Teall insists upon doing, and is what I would term absurd.

The edition of Webster which he quotes says: "*Aspirate* is now usually applied to such sounds as the Sanskrit *bh*, *kh*, *gh*, etc., which are generally considered to consist of a stop or mute (*b*, *k*, *g*, etc.), followed by an audible omission of breath (about as the *kh* of inkhorn)." It goes on to say that the original Greek sounds which we transliterate with *ch* (for a sound about like *ch* in Scotch loch), *th* and *ph* "are also thought to have been of this nature, but the name is also applied to their modern fricative values, as also to similar English sounds, as *th* (in thin), *f*, etc., better called spirants." Nothing is said about *sh*, *zh*, *ch* (as in church). Note the reference (almost restriction) to "stop or mute."

I repeat that "adding *h* to *s* or *z* does not aspirate these sounds, but merely makes spelling expedients" to indicate the surd and sonant of the "hushing" sound; other expedients with the same purpose are the German *sch* and the French *j*. I will take back the assertion that *sh* and *zh* are not aspirated sounds, since breath is needed to utter them, but that they are formed by "adding the *h*" to the *s* and *z* sounds I am not prepared to admit, preferring to learn from other phonologists than Mr. Teall.

That "adding the *h*" has only diacritive value in writing or print, and not aspirative power, is supported by the following, quoted from the Standard Dictionary: "*H* is one of the most fugacious of sounds; it sometimes drops from whole languages, as from French, and the written *h* has come to be used as a sort of diacritic, as in *ch*, equal to *k* (chemist), or *tsh* (church), or *sh* (chaise); *dh* (dhe), *gh* (ghost, laugh), *ph* (equal to *f*), *rh* (rhetoric), *sh* (she), *ith*, *th*, *zh* (pleasure, plezhur); *ch* (equal to *tsh*), *th*, *dh*, *sh*, *zh*, are thus used in this dictionary." SPIRITUS ASPER.

GROUP OF FILIPINO PRINTERS.

Mr. Ernest Staples, of Manila, Philippine Islands, sends in this interesting photograph of a group of native Filipino workers. They constitute the force of a Manila printing-office. Only two speak English — the bookkeeper (girl on extreme right) and collector (boy standing on extreme left). The gentlemen marked 1 and 2 are foremen. Number 1 is the pressroom foreman and 2 the composing-room foreman. A friend of Mr. Staples sent this photograph from Manila while the latter was in California. On the back is written: "This is a picture of the force now at work. Pedro has gone — Emilio is sick in the Tuberculosis Hospital — Victoria is sick at home — Rosa entered hospital November 10 to undergo an operation. The girl next to her fell down stairs yesterday, sprained her wrist, and quit." All of which indicates that Filipino foremen also have their troubles.



A GROUP OF FILIPINO PRINTING-OFFICE EMPLOYEES.

NOT ESPERANTO, EITHER.

Mrs. Banks was getting ready to go out. Her patient husband waited in the doorway, watching her complete her toilet. By the extraordinary contortions of her neck, he concluded that she was trying to get a glimpse of the back of her new blouse, and by the tense lines about her lips he concluded her mouth was full of pins.

"Umph — goof — suff — wuff — sh — ffspog?" she asked.

"Yes, dear," he agreed. "It looks all right."

"Ouff — wun — so — gs —mf — ugh — ight?" was her next remark.

"Perhaps it would look better if you did that," he nodded; "but it fits very nicely as it is."

She gasped and emptied the pins into her hands.

"I've asked you twice to raise the blinds so that I can get more light, James!" she exclaimed. "Can't you understand plain English?" — *Wasp.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A PRINTER at Farnham, Mr. John Nichols, who died recently, willed that 1 shilling be paid weekly to each of twenty deserving old people living within a mile of the town hall.

THE chapel of the Newcastle *Daily Chronicle* recently presented one of its number, Mr. George Hedley, a handsome piece of plate, upon his retirement after fifty years of service in the composing-room.

AT the present writing the shorter workday is still in an unsatisfactory state, both sides being loth to give in. The masters have held meetings, as have also the men — one in particular, held in Albert Hall, being a monstrous one. Conferences between representatives of masters and men have so far been fruitless.

IN a recent lecture on a system of speedier composition by means of logotypes, given by Mr. W. W. Ramsden, before the London Society of Compositors' Jobbing Guild, the lecturer stated that the comparative frequency of the most-used words (deduced by him from an extensive count of the words used by various authors) was about as follows, in a work containing fifty thousand words: the, 3,959; of, 2,739; and, 2,049; to, 1,759; in, 1,308; was, 991; that, 798; his, 784; with, 607; as, 569; it, 549; he, 504; which, 431; for, 427. He also found that the most frequently used noun in the English language was "man."

THE Postmaster-General of England has announced his intention of selling stamped postal cards and letter-sheets to the public without making a charge for the material (exclusive of the stamps), after the custom of the United States and other countries. This has aroused the opposition of the purveyors of unstamped blank postal cards and letter-sheets, who view the proposition much the same as the American printers view the practice of their Government of printing return-cards on stamped envelopes. The Postmaster-General argues that, since it costs but 1-29 of a cent to manufacture a thin postal card, it is wrong to charge a purchaser of a single card 1 farthing (½ cent) in addition to the postage, especially as the purchaser of a single card is generally a poor person.

A PRINTERS' strike was begun in Stirling, Scotland, the latter part of last year. While in progress strike benefits are given to those standing out. Among the applications for relief was a unique one which came before the Executive Committee of the union for consideration. As reported to the *Scottish Typographical Journal*, "the claimant — a caster — had never worked in Stirling, though he had — quite innocently! — secured a job there just on the eve of the strike. He had no desire, it appears, to work against the union; work was not his special forte, nor was it exactly his objective. He had had one or two little experiences in the past with strikes and had never found them specially inviting; he preferred to reside elsewhere at present, and therefore trusted his 'claim' for so doing would meet with the generous approval of the Executive Committee and at the same time be sufficient to fit his needy requirements. Over his correspondence, which he specially desired to have at once returned, an overweening modesty had caused him to write 'All rights reserved.'" After some investigation, the gentleman's claim was disallowed.

A CORRESPONDENT of the *Scottish Typographical Journal*, in speaking of the state of trade at Dundee, Scotland, says: "The usual Christmas rush came all the same, and, as if to fill the cup to overflowing, a general election was rushed upon the country. The result has been simply a huge financial loss to the printing trade in Dundee. There were neither men nor material to be got for the work, and much printing that would have been done in the city had either to be sent away or left undone. It is the old, old story — foremen rushing to the call-book and securing assistance to help the regular staff set up jobs, not out of the cases, but by picking type out of jobs for "dis." on letter-boards, bulk-tops and often off the floors of the offices. There is about as much economy in these proceedings and as much common sense displayed by those responsible for them as would be exhibited by a farmer sending out a reaper and binder to glean and rake a field that had been cleared of its grain. Apparently the lesson of the parable of the foolish virgins — unpreparedness — can not be assimilated by the modern printer."

GERMANY.

THE Berlin city directory for 1911 contains 6,186 pages, an increase of 230 pages over the previous year.

THE *Kuryer Polski*, a publication appearing in Milwaukee, Wisconsin, is denied circulation through the German mails for a period of two years — for political reasons, no doubt.

AN addition to the buildings of the Graphic Arts Academy at Munich is under way and is expected to be ready for occupancy in April. When completed the institution will have for its use some ninety rooms.

ACCORDING to its late official report, the Deutscher Buchdrucker-Verein (German Master Printers' Association) at the close of 1910 had 4,707 members, who employ about 52,000 of the 65,000 journeymen of the country.

FOR the present census of Prussia about 72,000,000 blanks were printed, requiring 770,000 pounds of paper. To the great disgust of German printerdom, the printing was done in an office in the penitentiary at Tegel.

IN 1909 there were produced by 663 German paper-mills 884,000,000 pounds of paper. This may be contrasted with the production of 1,520,000,000 pounds of raw iron in the same year, thus showing the importance of the paper industry in Germany.

TWELVE of the most prominent commission houses in the German book trade have joined in an organization not differing materially from a trust, which will control about sixty per cent of the business. It is expected that more concerns in the same line will join the coalition.

THE post-card manufacturers' trust seems destined to meet with troubles, as the post-card jobbers of Berlin and the Post-card Jobbers' Union of southern Germany have determined to buy as little as possible from the members of the trust. The matter of price appears to be the bone of contention.

THE paper used for the German national currency is made in a special factory in Spechthausen, near Eberswalde, which was established by Frederick the Great. The raw material consists solely of remnants of sailcloth, furnished by a factory in Hamburg. Colored fibers are incorporated in the paper, after the fashion of American currency bills.

A MASTER printer was brought before court in Wilhelmshaven, because of negligence in teaching a pressroom apprentice, and fined 500 marks. When the apprentice stood for examination before a trade board, to qualify as a journeyman, he failed, and it was determined that he had to have at least six months more of tuition, and this in some

other establishment. It was decreed that the negligent master pay for this extra tuition plus damages of 100 marks. As he declined to do this, the 500-mark fine followed. It appears that the young man had been kept nearly three years at minor work about a rotary press.

ZELLIT is the name given to an ingredient, invented by Doctor Frederking, of the material-testing station at Grosslichterfelde, which it is claimed will augment the durability of paper. It is also said to possess the faculty, through impregnation therewith, of freshening up the paper of books and documents which has become friable, and thus increase its longevity.

A PRESSMAN in Cassel made a practice of pushing down worked-up spaces while the press was in motion. But at last the machine caught his hand and lacerated it so that he had to be for several weeks under a physician's care. As he had been repeatedly warned against persisting in the foolhardy habit, the authorities fined him 6 marks because of heedlessness of factory regulations.

A COMPARATIVE review of the dividends declared by corporations engaged in Germany at the graphic arts, which are classed in twelve divisions, shows that the percentage of earnings for 1910 was below the general average of all business corporations. It also appears that the average of the typographic branch was considerably lower than the average of all the graphic branches.

THE widely known printing and publishing house of B. G. Teubner, at Leipsic, will on March 3 celebrate the one hundredth anniversary of its establishment. Beginning in the forenoon with appropriate ceremonies and a breakfast in its new building in Post street, there will be further festivities in the afternoon in the New Theater and a banquet in the evening in the Palmgarten.

ACCORDING to an eighty-four-page report just issued by the Royal Academy of the Graphic Arts and Book Trades, at Leipsic, this institution has, in addition to a director, twenty-five teachers (eleven being professors), ten assistants, four docents and nine managerial employees. The number of full-term scholars taught in the past year was 577, including 100 females. Instruction is given (in day and evening classes) in the following branches: Planning, sketching and composition of jobwork, including tint-plate cutting, zinc etching, bookbinding, stamp-cutting, lithographic sketching and drawing, lettering, wood engraving, photography and processwork, modeling, drawing and painting from still life and living models, also ornamental and mechanical drawing. Lectures are given periodically on a variety of topics. The academy has a large library of technical books and an extensive collection of art specimens of all sorts.

AT the recent letting of the permission to use the poster space of the city of Berlin, the printing firm of Nauck & Hartman, the previous lessees, obtained the privilege at a yearly rental of 540,000 marks ($128,520), an increase of 140,000 marks over the previous rental. The term of the new letting is ten years, beginning April 1, 1911. In the 430 districts of Berlin there are about eight hundred poster-pillars, in addition to which the city's electric transformer stations may also be used for posting. Each pillar must have eleven to twelve square meters of usable space and, aside from this, must have room for noting the number of the district and information as to the nearest police station, postoffice and telegraph station, fire alarm, public bath, savings bank and health guards. The tariff for posting space is fixed as follows: For one hundred posters, per day, size 18 by 24 centimeters, 10 cents; 24 by 36 centimeters, 20 cents; 36 by 48 centimeters, 30 cents; 48 by 72 centimeters, 60 cents; the charge for doing the posting is additional, and for the stated sizes is relatively 6, 10, 18 and 36 cents. Official announcements are to be posted free of charge.

A DOUBLE jubilee was recently celebrated by the power-press factory of Albert & Cie, Limited, at Frankenthal, it having attained the fiftieth year of its being and furnished its eleven thousandth machine, this being a six-color rotary. On this occasion the company gave an additional 50,000 marks ($11,900) to the Jean Gausz endowment fund. This fund, now in its twelfth year, was created to provide means for employees who have been a certain time with the company, to enable them to take yearly vacations of one or two weeks, without loss of wages. The company has also inaugurated a pension system for its selling and technical forces, including superintendents and foremen, which goes so far as to assist the wives and children of these employees. Altogether this manufactory provides work for some twelve hundred people.

A SUFFRAGETTE well known in Germany, Frau Maria Lischnewsky, recently, in the Berlin *Tageblatt*, pleaded very earnestly for the teaching of the art of printing to women. Thereupon the official organ of the German Master Printers' Association had this to say: "It is not only sex egotism, but a law of nature, which has brought about the present conditions. Primarily the man must have work and earnings because he has other (and higher) duties than the woman. Many a master, who views female compositors as but a cheaper class of labor, overlooks the fact that this cheap labor can evolve into cheap competition. And that especially, when a printer marries a female compositor, who may all the more readily determine to start a business of their own than can a single workman. In short, we have no ambition to reorganize our trade to meet Frau Lischnewsky's ideas, and in this respect we have the same interests at heart as have our employees."

FRANCE.

THE Parisian system of poster-pillars was started in 1860 with 150 posting-places, for which a yearly rental of 14,000 francs ($2,702) was received. To-day there are about 250 poster-pillars and the lessee of the concession pays the city yearly 120,000 francs ($23,160).

ACCORDING to the issue of the *Annuaire de l'Imprimerie* for 1911, France, inclusive of its colonies, has 5,013 printing establishments, comprising 3,826 typographic, 412 lithographic, 736 typo and lithographic and 37 process and copperplate concerns. Nearly one-fifth of these are in Paris, which has 627 typographic, 251 lithographic, 10 typo and lithographic concerns, in addition to the number of process and copperplate printeries stated.

THE publisher of the Didot-Bottin Year-book was sued for 10,000 francs ($1,930), by a party whose telephone number had been incorrectly printed in the work. As the book is of the nature of a directory and the plaintiff's name was inserted without charge, and moreover because he could not prove that he sustained damages, the appellate court which the case had reached gave a verdict in favor of the publisher.

THE popular journal, *L'Illustration*, paid Edmond Rostand some 187,000 francs ($36,000) for the right to print his play, "The Chantecler." This angered other noted playwriters who furnish this journal with matter, who thought the difference between the price Rostand received and the sums paid them for their plays was altogether too great — their stipends ranging from 2,000 to 6,250 francs. (Unbiased judgment will perhaps side with them.) They there-

upon made demands for a higher remuneration for their productions, which were denied. Now a number have turned over their matter to a rival journal, *Le Monde Illustré*, which is now featuring the fact in its advertising.

THE trade press has paid much attention to the marriage of M. Pierre Charles Lorilleux to Mlle. Madeleine Drouet, which occurred December 12, 1910. The groom is the son of Charles Lorilleux, head of the old and well-known inkmaking establishment of that name, which has branches in all parts of the world. It is said of the young man that he speaks the French, English, German, Italian, Spanish, Russian and Hungarian languages.

SWITZERLAND.

THE Swiss Postoffice Department has notified publishers of a decrease of twenty-five per cent in the transport rate for newspapers, beginning with January 1, 1911. This item of news is respectfully referred to the United States Postmaster-General. There are no express companies' lobbyists to interfere with postal legislation in Switzerland.

THE *Annuaire de l'Imprimerie* for 1911 credits Switzerland with having 680 typographic, 127 lithographic and 50 typo and lithographic establishments.

THE federal council of Switzerland has invited the various European states to join in an international conference to consider a reform of the Gregorian calendar. The proposal is made that the year shall consist of 364 days, New Year's Day be an extraneous holiday, and that the four quarters be of equal length, divided into three months each, of 30, 30 and 31 days respectively. In the scheme the 31st of March, June, September and December would always fall on a Sunday, and Easter Day would be permanently fixed. Each year would begin on Monday.

CROATIA.

THE oldest printing-office in Croatia is undoubtedly that of the Platzer house, in Warasdin, which on October 14 last celebrated its ninetieth anniversary. Its founder was Johann Sangilla, knight of Freundsberg, grandfather of the present owner, Stefan von Platzer. It is believed that Sangilla bought the remnants of an office once owned by the ducal house of Zring, in Nedelie near Warasdin, which was started in 1570. In the Platzer office there is still an old double type-case, for Roman and Fraktur types, such as were used in the seventeenth and eighteenth centuries. In 1833, after the death of Sangilla, the office passed into the hands of his son-in-law, Josef von Platzer, who in 1840 established in connection with it the first lithographic business in Croatia.

AUSTRIA.

A NEW journal, with the name *Zeitschrift für Frauenstimmrecht (Woman's Suffrage Journal)*, has just been started in Vienna; which would indicate that the suffragette movement is spreading into southeastern Europe.

WHAT is it that they will not collect? The *Graphische Revue Oesterreich-Ungarns* mentions the inclusion, in a late auction catalogue of a dealer in antiquities, of several collections of death notices. Notable among them is one which is printed with red ink. The catalogue mentions that in old Vienna death notices of unmarried persons were printed in red. To-day death notices of very young persons are bordered with a blue stripe in place of a black one.

FINLAND.

AT last accounts a strike of the printers, inaugurated on January 1, still continues. As the socialistic printeries have granted the demands of the compositors, the paper manufacturers of Finland, at the behest of the Master Printers' Association, have resolved during the continuation of the strike to deliver paper only to those printers and publishers with whom they have yearly contracts. Apparently the Socialists have no such contracts. The agreement made in 1906 between the masters and men in the typographic, lithographic and chemigraphic branches having expired on December 31, 1910, the employees — in view of an increase in the cost of living of forty per cent — demanded higher wages and a workday of eight hours. An increase in the minimum wage from 135 Finnish marks ($26) to 150 ($28.60) per month seems rather small, yet the masters declined to grant it. About 2,500 workpeople are affected by the strike.

BELGIUM.

THE *Annuaire de l'Imprimerie* for 1911 states that Belgium has 1,361 typographic, 28 lithographic and 339 typo and lithographic establishments.

THE municipality of Antwerp, at the industrial school of that city, in January started a new class for compositors and pressmen, to receive instruction in design, technic, and French and Flemish grammar.

ANOTHER EFFORT TO ADVANCE APPRENTICES.

The fruits of the spirit of coöperation so markedly in the air of recent years are manifesting themselves in all directions. Not the least significant of these manifestations is the earnest effort to "do something" for apprentices. Perhaps it is natural that the journeymen — who must be keenly sensitive to the shortcomings of their own trade education, and who, by the way, have little to lose in experimentation — should be foremost in advocating improved conditions. It is only recently that a scale regulation was adopted in Chicago requiring all composing-room apprentices to take the I. T. U. Course before being admitted to the local organization. Now we find that Austin Davis, of Salt Lake City Typographical Union, has brought the matter to the attention of that organization which is now considering the advisability of adopting a regulation which will revolutionize the relations between apprentices and all those with whom they come in contact. After providing some more or less elaborate machinery for carrying out his ideals, Mr. Davis proposed that each apprentice be examined by a committee of the union to ascertain whether he is fit to undertake an apprenticeship in the branch of the business at which he wishes to work. It will also be the duty of this committee to advise the boy and his parents or guardians as to the vocation he is best fitted to follow.

Mr. Davis' law also provides that if the apprentice has not taken the course previously it shall be the duty of the committee during his last year to draw on the local typographical union for sufficient money to purchase a scholarship in the I. T. U. Course of Instruction in Printing, for which the student shall reimburse the union in easy instalment payments, less $5, that being the donation that the organization pays for the apprentice's education.

Another feature of Mr. Davis' proposition is that the committee shall be empowered to aid journeymen members of the union to learn any typesetting device or machine in general use in the trade by securing through "grant, gift, devise, or lease" any such machine or machines as may be required to meet the needs of the seekers after knowledge.

Landlord — How do you find the steak, doctor?
Guest — H'm! By hunting carefully all over my plate!

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XII.— BY E. C. ANDREWS.

GOOD color-schemes are due to a balance which combines warmth and coolness (hue), light and shade (value), and intensity and grayness (chroma). The pleasing proportions of these qualities are worked out unconsciously by the great colorists, and often combinations are used which seem to break all laws formulated for the guidance of the beginner. This should not discourage us, as the master must understand the color laws better than any one else before he can successfully break them. Then, too, the laws of simultaneous contrast often make what appears to be a deviation necessary. Take the case of a decorative cover showing a large expanse of blue sky and a white cloud. The cloud should appear tinged with yellow-red, but if you print it with white, to which you have added even the smallest proportion of yellow-red or yellow-red-gray, it will appear altogether too strong. In fact a very light tint of green-yellow-gray will appear yellow-red under these conditions. Imagination also plays a part in the effect of a color-scheme, and often color is suggested throughout the design by a very limited use of it in certain portions. Before the artist can leave out color, however, he must know how to put it in. The simple in design comes from a thorough knowledge of the complex. An artist of national reputation aptly illustrated this point not long ago by dashing off the word "Chicago," of which no letter, except the capital "C," could have been recognized if it had stood alone. Yet the word, as a whole, was grasped instantly. "It is like this," he said, "if you practice each letter by itself time and time again, and then practice writing them together, eventually you suggest the word by one or two typical characteristics. So, too, in painting, you must know all the details of the construction of a house and then suggest them without putting them in the picture." An appreciation of the value of suggestion will be readily obtained by observation.

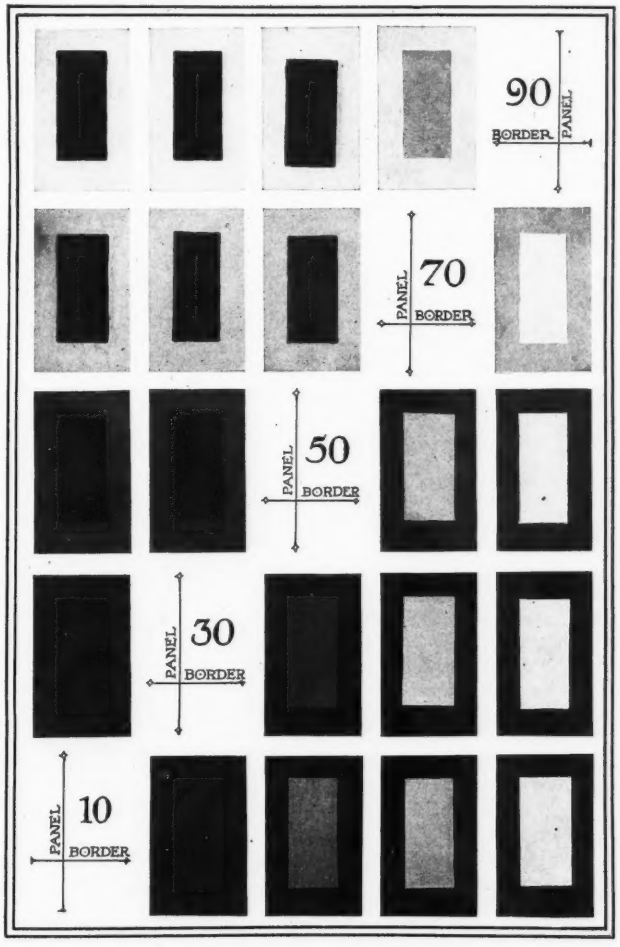


FIG. 31.

A plate showing contrasts of two values each, using values 10, 30, 50, 70 and 90 in the neutral-gray scale. Each gray of the original chart was standardized by means of the Munsell photometer, and the half-tone plate corrected to imitate more exactly the value relations. This plate illustrates Division I of typical color combinations.

But to return to the subject of the balance of hue value and chroma. Most successful color-schemes worked out consciously are the result of the careful analysis of the color-schemes of others. The color solid helps us to label the good color-scheme so that we not only recognize why it is good but are able to use it again in a somewhat altered form. Whatever attracts us in color, catalogue cover, Japanese print or magazine illustration, may be analyzed according to the relation of its hues, values and chromas. If one of the colors is red, is it the red which occurs at 20 in hue or is it a little yellower, perhaps hue 22? Does it have the value of the red shown in Plate II — (January number of THE INLAND PRINTER) — a value of 40, or is it higher with a little white in it — perhaps 50? And the chroma. Is it 100? No, about 80. This red we have described occupies a small area and the tint-block appears almost neutral, but on closer analysis we find it is blue-green with a value say of 80 and a chroma of 20 or 30. It may be necessary to cover up the red when analyzing the blue-green-gray because by simultaneous contrast the red of high chroma adds its complement, blue-green, to the gray. It will be a matter of surprise how much the plotting of the relations of a good color-scheme in the solid will help recall it when we wish to use it. Besides, there is pleasure in the analysis itself. Those who listen at a concert for the union of melody, harmony and counterpoint, and are familiar with the different instruments, enjoy recalling the composition in much the same way. We are not all gifted in music, but education in color offers not only enjoyment but it also offers the printer a rich return on the right side of the ledger.

In classifying color combinations there is one important distinction between art subjects and printed matter in the use of color. The artist never uses black, except to indicate absence of light. In printing, on the contrary, black is used more than colors, and in filing good color-schemes for reference the classification given on the next page will be found valuable.

TYPICAL COLOR COMBINATIONS INCLUDING THE NEUTRALS.

I — Black and white with scale between.	a. Intermediates produced by screens. b. Intermediate produced by mixing black and white pigments.	A balancing of values only. The contrasts of the neutrals in the axis of the color solid.
II — Black on white or colored stock, with scale between and one decorative color.	a. Black for type and white stock. Decorative color in middle value. b. Black for type and colored stock. Decorative color of hue to harmonize with stock, and chroma to balance area it occupies; of a value midway between stock and black, if stock is high in value. If stock is low, decorated color will balance if the value is as much above value of stock as black is below. c. A neutral gray for type and white stock. d. A neutral gray for type and colored stock.	A balancing of values with decorative color of suitable hue and a chroma in proportion to the ratio of its area to the area of the type-matter.
III — Black on white or colored stock, with scale between and more than one color.	a. Black for type, one color for half-tones, one for decorations, etc. b. Neutral gray for type, one color for half-tones, one for decorations, etc. c. One color for type, black for half-tones and a second color for decorations, etc.	A balancing of values, with decorative color selected according to II; the type color should always be low in value and chroma, a dark somewhat neutral color. The red, yellow and green-grays are, next to black, best adapted for this purpose.
IV — Colors alone on white or colored stock.	a. Two or more tones of one color differing in value or chroma. b. Two or more analogous colors. c. Two contrasting colors. d. Two or more analogous colors with one or more contrasting colors. e. One color with the second not analogous or contrasting, but between the two, and a third color to hold the second in place and avoid the results of simultaneous contrast.	A balancing of values in colors alone, with the hues and chromas selected according to II and III. If stock is colored, its color should be considered the first color of the combination.

(To be continued.)

PAPERMAKING AND TRADE IN CHINA.

The native paper is chiefly made of bamboo, and the process of its manufacture is as follows:

Before branching, the young bamboo is cut down and sawed into pieces of one foot or over in length. These pieces are immersed in a pond of thick limewater for a fortnight or longer until the tender part of the bamboo is decomposed. The resultant bamboo fiber is then taken out and bleached. The cleaner the water used in bleaching the fibers, the whiter the paper will be. In the bleaching operation the fibers usually pass through a pounding mill worked by water power.

After bleaching, the fibers may be either dried under the sun and stored up for future use or put into a large wooden tank and mixed with lime and water for further decomposition, which takes a long time. To this mixture is added some gum extracted from the bark or roots of a certain kind of tree, before the pulp is fit for use.

For forming into sheets a paper sieve made of fine bamboo is placed at the bottom of a rectangular wooden tray, into which the pulp is poured from a ladle, which is exactly large enough to hold sufficient pulp for one sheet of paper. The sieve is tended by either one or two or four persons, according to the size of the paper desired. The sieve is then taken out with a film of fine bamboo fibers on its surface and turned upside down, discharging the film or wet paper on a piece of board. The superfluous water in the tray being let out, the same process is repeated, and the film is placed on the top of the other until a certain height is reached, when the board with a pile of wet paper is carried to a press for pressing. The wet paper is afterward skilfully taken up by hand from the pile and spread on a large drying bed made of bamboo and heated by charcoal fire placed underneath.

After being thus dried, the paper is ready for packing into bundles and packages of various sizes to suit the market. Owing to the competition of the machine-made paper, the paper industry in this district has been on a steady decline, and numerous mills have closed in recent years.—*Vice-Consul Henry Oscar Nightingale, Foochow.*

EARLY OPINION OF PHONETIC SPELLING.

The following item is taken from the June (1877) issue of the *Paper and Printing Trades Journal*, one of the early printing-trade papers of England, published at London. It gives an idea of how the "Fonetik" craze was received by the printer man:

"But for the fact that there are few silly things that a committee or a board can not be persuaded to do, we should be astonished to learn that the Society of Arts and the London School Board has succumbed to the Fonetik craze. Wen evri (or ivry) man spelz akawding (or akoardin) to hiz (or iz) own (or one) pronunsiashun (or pronounshiashun), wot a langwij (or lengwaj) we shall hav (unless you prefer av)!"

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Colors Permanent in Bright Light.

(832.) "What colors may be considered permanent when exposed to sunlight? I note the fugitive nature of some reds and browns."

Answer.— Bronze-blue, raw and burnt sienna and chrome colors are fairly permanent. A synthetic madder is somewhat evanescent. Browns are generally stable colors, while carmine will soon fade in direct sunlight.

Cleaning of Type Forms.

(831.) A printer asks: "Do you endorse the plan of cleaning ordinary job forms by wiping off the ink with a rag and finish the cleaning with a brush and gasoline? I am told by a printer that a brush of any kind is useless, a rag being sufficient. I contend that a brush cleans the type better."

Answer.— Cleaning forms with a brush and a suitable detergent seems the only reasonable way. A rag will no doubt remove some of the ink, but will deposit some of it in small type, and as for cuts, it can not answer as well as a brush and a liberal quantity of benzin or tarcolin.

Half-tone Cuts Detaching from Anchors.

(830.) A pressman desires to know why square half-tone cuts, which apparently are properly secured to the block, become loose. The anchors become detached in each instance from the plate.

Answer.— From personal experience and inquiry we find that the fault invariably lies in the method of attaching the anchors rather than to any fault of the pressman. If the plate is scraped clean and acid of proper strength is applied to the cleaned surface, the columns of metal will adhere perfectly, and little or no trouble will be experienced with plates detaching. If the acid is applied to an oxidized surface it will scarcely assist in forming a close union for the plate and anchor, and will usually result in the plate detaching during the run. Anchored plates are not to be relied on. The slightest rock in the contact of plate and mount or bed and printing surface tends to break the anchor. Nailed mounts or patent blocks offer the best security.

Characteristics of Linseed Oil.

(834.) Brannt, an authority on varnishes, lacquers and similar substances, says of linseed oil: "The specific gravity of a good grade of linseed oil is 0.935 at 60° F. A bottle that will hold one thousand grains of water will hold but 935 grains of linseed oil. The elementary composition of cold-drawn linseed oil is carbon 78.11, hydrogen 10.96, and oxygen 10.93 per cent. Linseed oil is a mixture of linolein, olein, palmitin and myristin. Linolein, a glycerid of linoleic acid, forms its principal constituent, being about four-fifths of the whole. For the printer the most important property of the oil is its behavior with oxygen. To summarize the chemical changes induced in linseed oil by exposure to the atmosphere: it may be said that the oil dries, or, in other words, that it passes, by mere absorption of the oxygen of the air, from a fluid state into a solid state. The changes that take place are complex and not fully understood. The principal reasons for boiling oil are two: First, that the drying may be facilitated when the oil is spread in a thin film, either alone or when mixed with coloring matter; and second, that it may serve as a vehicle for pigments, thus enabling them to be applied to surfaces, as in the case of printing-inks. The oil must not run into drops, nor should it leave the coloring matter behind."

The Offset Press to the Rescue.

(833.) If the increase in postal rates for magazines prevails, publishers may find relief in the use of a very thin grade of paper for the advertising sections of their magazines. As is well known, thin paper being semitransparent, the ink, when strongly impressed, as in printing from type, has a tendency to show through the stock. If the advertising pages are laid down on zinc and printed on the offset press, the ink will not show through, as it is of a denser nature and only laid upon the surface. If the situation becomes acute and the publishers are forced to reduce the weight of the advertising sections of magazines, there can scarcely be any doubt as to the availability of the offset press, as speed and adaptability are strong factors in its favor. The possibility of producing high-class work of this character is unquestionable.

Cornstarch for Mottled Solids.

(835.) A San Francisco printer of wide experience writes: "I note a query in the February issue of THE INLAND PRINTER that a pressman has difficulty in overcoming the mottled appearance of solid cuts, and I can recommend cornstarch as a remedy. I have obtained good results in printing solids by mixing plenty of ordinary cornstarch in the ink. When this is done more color must be carried. I also find that cornstarch renders the ink less tacky and gives the printing a flat appearance, killing the gloss completely, and will cause the ink to dry very quickly. However, I do not recommend that cornstarch be mixed in ink that is to be used on fine half-tone cuts or vignette work, as it will readily fill up the fine lines. It is well suited for labelwork." The modifying of inks with dry substances of this nature is probably better known to lithographers than to typographic printers. Among other substances used are magnesia and white lead. Both of these tend to give flatness to the work and to accelerate drying. They are, however, of opposite natures, in more ways than one, for the former is voluminous and the latter is very dense, though both are reducible to an impalpable state, and when added to inks should be intimately mixed therewith.

Fundamental Knowledge of Offset Presswork.

(836.) An aspiring pressman writes: "Being a practical flatbed pressman, would like to acquaint myself with the various methods and procedures appertaining to offset presswork. What books should be read which will give me the information desired? I am already familiar with the articles and notes on the subject that have appeared in THE INLAND PRINTER, but I want to go deeper into the matter, so appeal to you for information."

Answer.—As offset printing is based wholly on lithography it would be well to familiarize yourself with the subject by reading any of the following books: "The Grammar of Lithography," "Handbook of Lithography," "Practical Lithography." These books give historical and practical notes regarding the art, and are illustrated. The matter is treated in such a way that the lay reader can readily under-

stand, and the principles are readily understood by typographic pressmen. The study of these books, together with a critical examination of specimens of commercial and colored lithos, will enable the student to acquire at least a superficial knowledge of the principles on which the art of lithography is based. A good working knowledge, of course, can only be obtained by actual experience. Following a study of lithography, let the student read and study Harrap's "Metallography" and Browne's "Metal-plate Printing." These books are up-to-date on the subject of offset printing and contain recipes, valuable research and data that every one should know who contemplates installing an offset press or hopes to operate one. We can recommend the foregoing books to the student, or the journeyman who already has a working knowledge of this line of the business. The Inland Printer Company carries these books in stock.

Setting Cylinder to Bearers.

(837.) A Southern pressman writes: "I am writing for information on how to set a cylinder on the bearers; as I have never done this I do not wish to undertake it without some explanation as to the way of proceeding. I carry a fairly hard tympan and as light impression as possible, but the cylinder will "gutter" between pages. A customer complained on account of cuts wearing on the edges, so it is up to me to set the cylinder down."

Answer.—As the query is incomplete without the name of the press and other details we can furnish our correspondent with the following general directions only: 1. Remove the bed-bearers and clean the bed at these points. 2. Measure the bearers at various points for height; .918 inch measurement should prevail at all points from the beginning of the printing line to its end. 3. Turn machine until the cylinder is in impression position. Take a large metal type, a capital W or M of sixty or seventy-two point, and place on the bed beneath the cylinder bearers, push the letter through and note the resistance offered as it passes between the cylinder bearer and bed. If the cylinder is low enough the type will not go through except by force. Set the cylinders down on both sides carefully and accurately, so that the metal letter will have to be forced through; use a piece of wood furniture to press the letter through in this test, in which some force should be used. When this is done see that the cylinder journal caps are tight and the screws in the side frames at the base. 4. Bring the machine to proper position and attach the bearers; then place a strip of thin paper on each bearer and turn the cylinder again forward into impression position. The strips of thin paper should be held securely by the close contact of cylinder and bed-bearers. 5. Place a form on the bed and have a suitable tympan of the correct number of sheets. With the thin strips still on the bearers turn the machine until the cylinder is again in impression position. The strips of paper should still be held firmly by the pressure from the cylinder bearers. If they are not, remove one hanger from the tympan and bring down the cylinder a trifle on each side; then repeat the test. This operation in a general way covers the plan of lowering the cylinder.

Small Vignette Cuts.

(829.) Submits impressions of vignette half-tone cuts without make-ready. These cuts are 1 by 1½ inches, with excellent contrast and with sharply etched high lights. The cuts were to be printed without cut overlays and with soft edges. As the cuts were ready some time in advance of the making up of the form, the question as to the advisability of interlaying to produce soft edges was discussed, and the following plan was adopted: All the plates were unmounted and the blocks were reduced about .008 inch by sandpapering on the top. As several impressions of each cut had been made previously these were cut out and used as interlays. Each subject was cut out and pasted on the underside of its block; this in turn was covered with another impression that included the whole cut, lacking one-quarter of an inch of the vignette edge. The plate measured in the center .071 inch, on the edge of the larger patch it measured .069 inch, on the vignette edge outside the interlay it measured .066 inch or just the thickness of the plate. This was now securely attached to the block and a few extra nails added to give security. The height of the whole was now .915 inch, thus making it about a thin S. & S. C. book under type-high. The first impression for register and mark-out gave a faint and shadowy appearance to the cut, the center printing but a trifle stronger than the vignette edges. The mark-out sheet on both sides carried circles, each one smaller than the other, indicating position of tissue spots. The finished make-ready showed delicately faded edges without anything further being done to lighten the vignettes. The only attention the cuts received aside from the spot-up marks and tissue was an additional tissue over all in several instances. During an eight thousand run the cut edges worked clean and soft, and no subsequent lightening was necessary.

As the plan just described is not applicable in some lines of work it may be well to give another procedure: Take several impressions of each cut on thin hard S. & S. C. book and on heavy onion-skin folio. Remove the plates from the blocks and rub the blocks down on the top until they are reduced about .007 inch. Trim the folio impressions about one-fourth inch inside the vignette edge and cut out the subject of the cut and paste it on the folio in register and attach these in register to the back of the plate. Attach the plates to their respective blocks and add a few nails for safety. If it is found that any cut is too weak, a thin piece of paper may be attached as an underlay, but must be full size of the block. Excepting for tissue spot-up, there will be but little need of further treatment of the cuts or their edges. This plan is best suited for cuts small in area, that lack solids or very strong contrasts. The impression should be regulated to a nicety, otherwise the interlays are driven into the mount and the effect is lost.

WHAT IS ARCHITECTURE?

Nowadays writers of the purely literary sort can not indulge in theories about arts and trades without running the risk of being sharply taken up by the artists or even by the artisans, who seem to read and think as much as anybody. The time has gone by when a man like Ruskin could be the dictator of taste and Doctor Johnson could poohpooh the pretensions of science. Only recently Ruskin's theory of architecture has been severely criticized by Frank E. Wallis, the practical architect who wrote "How to Know Architecture." Says Mr. Wallis: "There is one type of definition to which I vigorously object. That is the kind that, like Ruskin's, limits architecture to the ornamental treatment of the basic structure. To Ruskin the union of four unadorned walls with their requisite openings and a protecting cover was not architecture. To me these essentials seem the very basis of architecture. Every building must be strong, stable, balanced, and it must look so. Beauty is a great deal more than skin deep."

DEVIL'S DOINGS IN KANSAS.

The poor print on pages two and three this week is the fault of the devil. He got his roller too close to the stove.—*Potter Kansan.*



Menu *of the Art League Dinner*

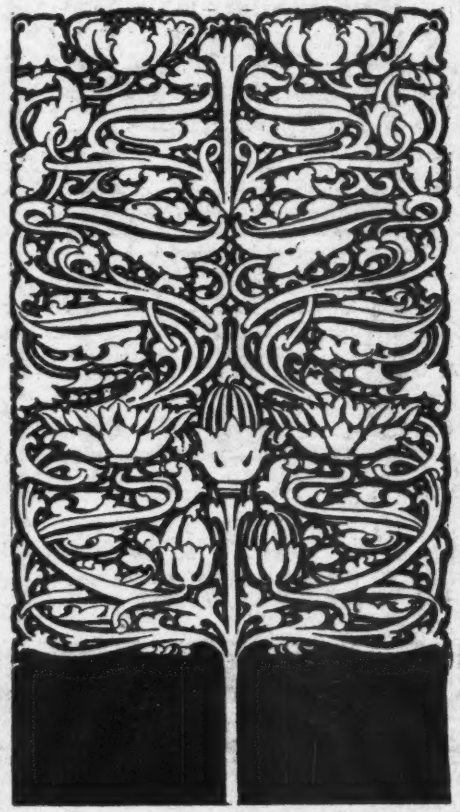
April Twenty-third, Nineteen Eleven

A Story About Good Printing

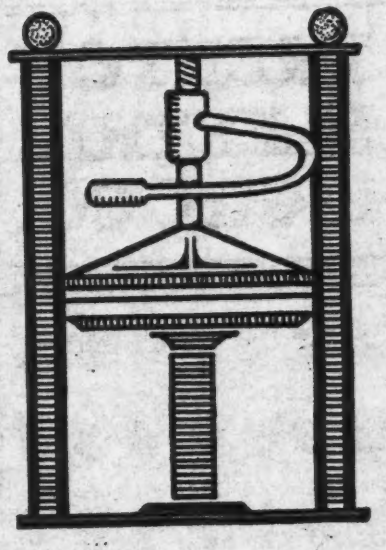
The Hill Company

PROGRAMME of the SECOND ANNUAL EXHIBITION OF THE PEORIA ART SOCIETY JANUARY 25th IN THE EAST ROOM :: ALSO CATALOGUE of PAINTINGS BY MEMBERS

JOHN RYDER
DECORATOR



MORRISON, INDIANA



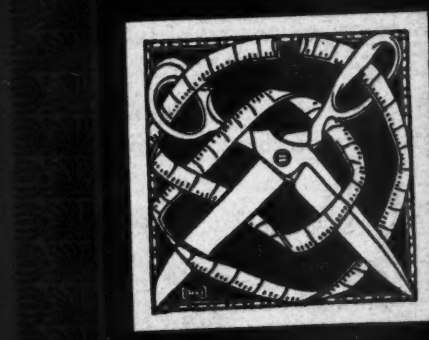
About the Gutenberg Print Shop

TRENTON ELECTRIC LIGHT CO.

QUALITY

Being a Little Booklet
Describing the Methods
Which Insure Quality in
all the Products of the

Shakespere Printing Co.



CLOTH-CRAFT SUITS

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticised on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Having just reviewed the special editions of two foreign typographical publications, *"Archiv fur Buchgewerbe,"* German, and *"Schweizer Graphische Mitteilungen,"* Swiss, I feel that the "good stuff" contained therein should, as far as possible, be passed along to the readers of this department.

And it is "good stuff." One can heartily agree with the compositor who, after looking it over, remarked that "those Germans are some printers."

As a rule, our printers do not think much of the typography of other lands. They are quite content to fall in behind the statement that "ours is the best, anyway."

Be that as it may, the studious job-printer who is ever on the lookout for new ideas and suggestions can find much of interest and value in the work of the typographers of other nations. Not only that, but he can apply many of their ideas to his own work, thus giving it a touch of that "something different" which each one of us is seeking.

And it is largely by this application of the ideas of others to our work that we can achieve a distinct style. We can hardly hope, in the light of what has been accomplished in the printing business during the past centuries, to do anything radically new. In fact, most of those who in late years have attained to any distinction in things typographic have gone back to the work of earlier days for their ideas and inspirations. True, they have modified and rearranged and modernized the work, but the ideas — the vital part — have been borrowed from the past.

And so we study and read trade journals in order that we may gather up new ideas. And in other countries the printers are doing likewise; and if in the mutual interchange of suggestions the work of all can be benefited, is it not for the best?



FIG. 1.— Where type and decoration harmonize, the results are pleasing. From *Schweizer Graphische Mitteilungen.* Original in black and red.

This is not to be understood as a defense of wholesale, literal "swiping." Far from it. The printer who merely copies the work of others does himself but little good — in fact, in many cases it does him actual harm in that it stifles whatever originality he may possess. But to see in the work of others points which may be developed and

amplified along the lines of his own work, and then utilize those points intelligently, can not but result in improvement.

The rapid strides which the German printers are making are due in no small measure to the efforts of the decorative designers who have applied their talents to the production of type-faces and material for the embellishment of the printed page. Perhaps the most prominent figure in this work is Prof. F. W. Kleukens, of Darmstadt.

Professor Kleukens gives to the printer good type-faces with which to work; not only that, he goes a step farther and gives to the printer decorative material to harmonize with those type-faces. This practically insures good results in the hands of the ordinarily careful printer. Fig. 1 is an illustration. Here type and decoration "pull together," and the result is handsome printing. In the original the rules, together with the heading and signature, were in red. Figs. 2 and 8 also show designs by the same artist.

The chief characteristic of Fig. 2 is the clever manner in which the compositor has made use of the initial letters



FIG. 2.— A clever use of initial letters as a monogram. From *Schweizer Graphische Mitteilungen*. Original in colors.

as both monogram and decorative spot. The general treatment of the page, leaving a large amount of white space at the bottom, is also unusual. The original was in blue, brown and black.

A strong, well-designed page is shown in Fig. 3, and the original, printed on soft white stock with the type in the circle in red and the balance of the page in black, was extremely pleasing. This page is rich in suggestion for the studious compositor.

Fig. 4 is a reproduction of a page simple in design, yet the pleasing use of white space and the heading and initial in a bright red make the original a thing of beauty.

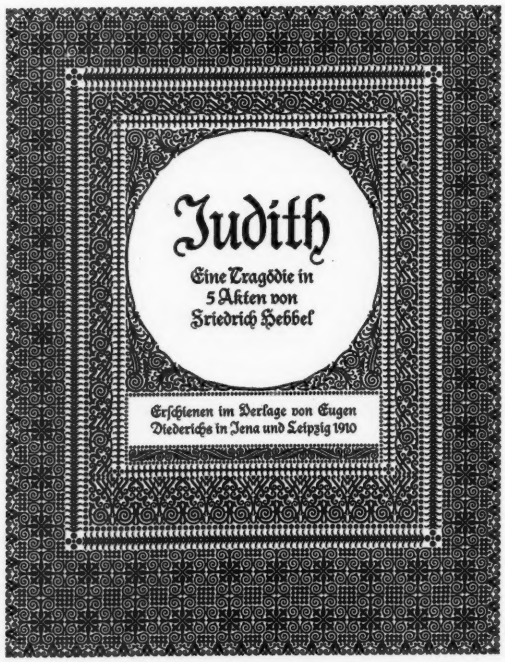


FIG. 3.— A rich, decorative page from *Archiv fur Buchgewerbe*. Original in colors.

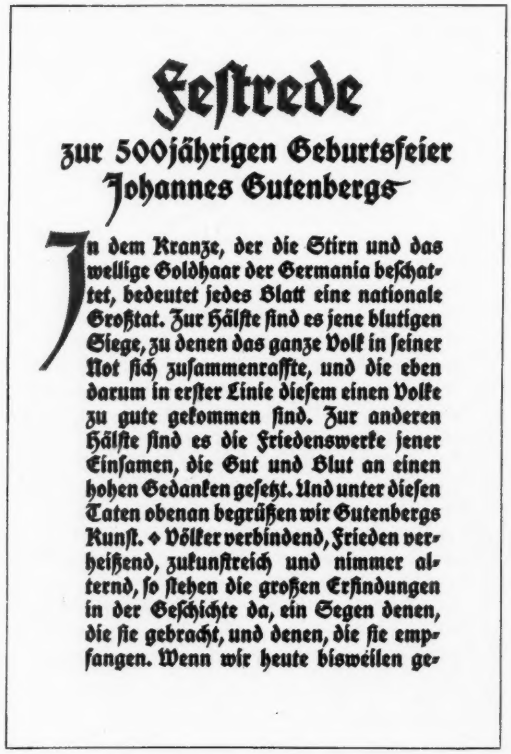


FIG. 4.— A simple, yet pleasing, page from *Archiv fur Buchgewerbe*.

That the German typographical designer is daring in his use of color and decoration is evidenced by the reproductions shown in Fig. 5. Both of these designs are extremely striking, and in the originals, in colors, the effect was very pleasing. The parts of the designs which were in colors are indicated in the reproductions by the gray tone.

But little of the richness of color of the original is shown in the reproduction designated as Fig. 6. We can, however, note the careful spacing, both around the initial and between the type and border — a close spacing that lends itself harmoniously to the condensed type-face. The original was in four colors.

Fig. 7 shows an interesting study in the arrangement of borders. The original was printed on cream-colored stock, with the borders in orange-brown, text and illustration in black.

Although, strictly speaking, the decorations shown in Fig. 8 may not come under the head of job composition, yet we feel that there are few compositors who would not be interested in them. They, also, are the work of Professor Kleukens, and were used with most excellent effect on a calendar design.

Some one has suggested that the enforced total abstinence from the use of ornaments for a year would wonderfully improve the work of almost any printer.

We might also extend this to include the use of rules as well as ornaments.



Fig. 5.— Striking decorative spots, from *Archiv fur Buchgewerbe.* Originals in colors.

Rules are, of course, the logical form of embellishment for the printed page. We hardly can do without them. And yet there is a limit to their use. One may liken rules and other forms of decoration to the dessert which follows the dinner. At that particular time a certain amount of dessert is gratifying to the palate — but one would not care to make a full meal of sweets. Just so with rules. Rules used to lend emphasis to the text are very pleasing, but when we reach the point where the rules overshadow the reading-matter, then it is time to call a halt.

The printer should keep in mind the fact that he is not paid by the customer to show how mechanically clever he

is. The man who pays for the cover-page desires primarily to convey his message to the reader — to make the type talk. The mechanical dexterity in the manipulation of rules, so dear to the heart of the compositor, is usually lost on the customer. This being true, it is up to the printer to see that the man gets what he is paying for.



FIG. 6.— A rich page, the original of which was in four colors. From *Schweizer Graphische Mitteilungen.*

This is perhaps putting it a trifle strong, but nevertheless we can not overlook the fact that the customer is buying a presentation of his case to the public and not a specimen of the compositor's ingenuity.

In illustration of this point, Fig. 9 is an excellent example. In setting up this page the compositor entirely ignored the "talking" value of the text and put forth instead an elaborate creation of rules. To say the least it is overdone. It fails to exemplify that good taste which not only consists in knowing what to put into a type-design but also includes *knowing what to leave out.* The tendency among all of us is to overplay our own end of the game, and the compositor is no exception. He overestimates, in a way, his own part in the production of a piece of printing. Instead of getting up a simple type-design and giving the stock, presswork and ink a chance, he wants to make the typography predominant. In his desire to do the best he can, he overdoes the decorative part.

Gather up a few samples of job-printing, look them over, and note what a large percentage of them could be improved by the omission of some of the decoration. Occasionally you will find one in which you would desire to add a rule or a decorative spot, but for one such you will find scores from which decorative material could be omitted with advantage.

In the resetting of this page, Fig. 10, the ornamentation has been omitted and the use of rules confined to the plain parallel rules surrounding the type-page. This decrease in the amount of rules used proportionately lessens the probability of unsightly breaks due to poor joints, to say nothing of reducing the time spent in composition. Both of these items are worthy of consideration. An elaborate rule-design, unless electrotyped, is rarely a thing of beauty — with the exception, of course, of the specimens coming from typefoundries. These latter, because of good, new rules and careful mitering and joining, are very pleasing, but the ordinary printer, for obvious reasons, does not approximate them in results. His rules are usually well worn, and he must needs "butt" the joints instead of mitering them. The result is a design rendered ineffective by reason of the too prominent gaps at the various places where the rules meet.

Whatever is worth doing at all is worth doing well, and if your equipment does not admit of doing panel designs as they should be done, avoid them, and confine your effort to that which you can do in a satisfactory manner.

And the time spent in the composition of elaborate panelwork is quite an item.

I will venture the assertion that if the two type-

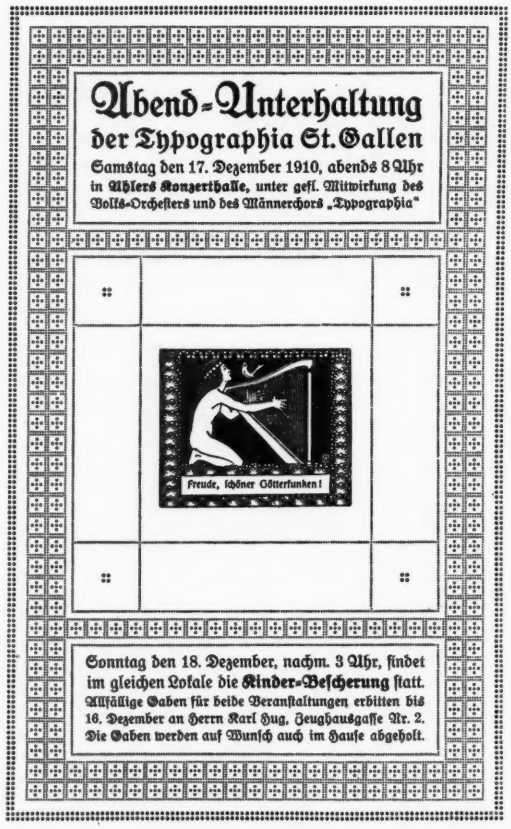


FIG. 7.— An interesting study in the arrangement of borders. From *Schweizer Graphische Mitteilungen.*

designs shown in Figs. 9 and 10 were submitted to the average customer he would, in nine cases out of ten, choose Fig. 10.

I don't believe that the average customer demands, or

even cares for, these elaborate rule-designs; they are worked out by the printer largely to gratify his own desires.

This being the case, where is the economic value in spending three hours on a type-design and giving the customer something that he doesn't care for, when you can get him up a page that he will really like in one-third of the time?

Even in the placing of a single line on a page one may just miss that nicety of handling which characterizes the pleasing printing.

A trifling subject for discussion, you say? Perhaps it is, but the so-called trifling things are the ones which mar most of our work. The compositor is keen to look after the big things — he is an enthusiast for originality in design, striking effects, etc.— but correct spacing, proportion, tone-harmony, shape-harmony, etc., are hardly worth his time. "What do these things amount to," says he, "as long as I have the original ideas?"

Well, the original ideas are desirable, but the original ideas, unless carried out with a thorough appreciation and care for these little points, will not wear well.

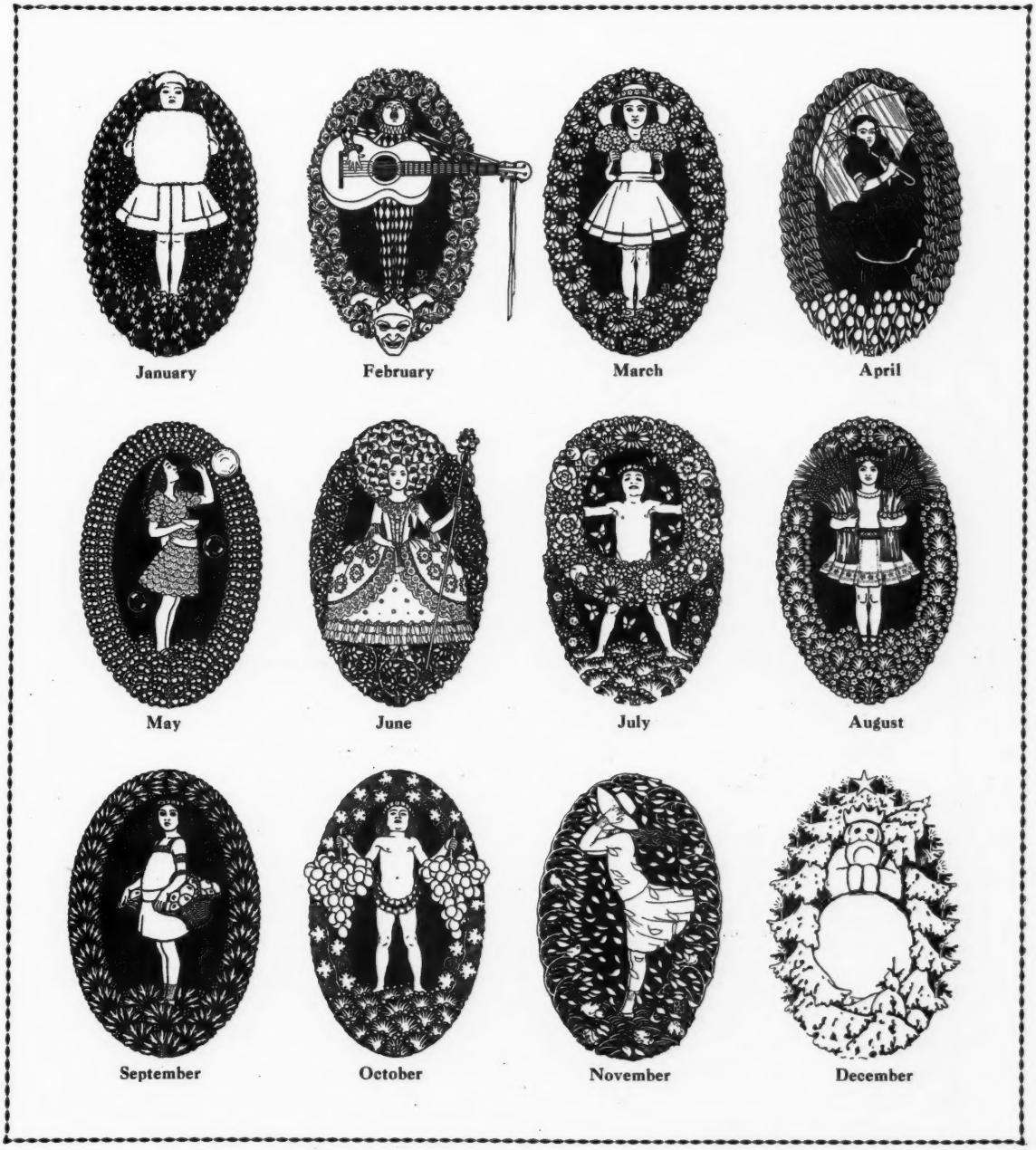


FIG. 8.— Calendar designs, by Prof. F. W. Kleukens, Darmstadt, Germany. From *Archiv für Buchgewerbe.*

The page shown in Fig. 11 just misses being excellent through the failure of the printer to properly place the two lines. The type harmonizes in tone with the border;

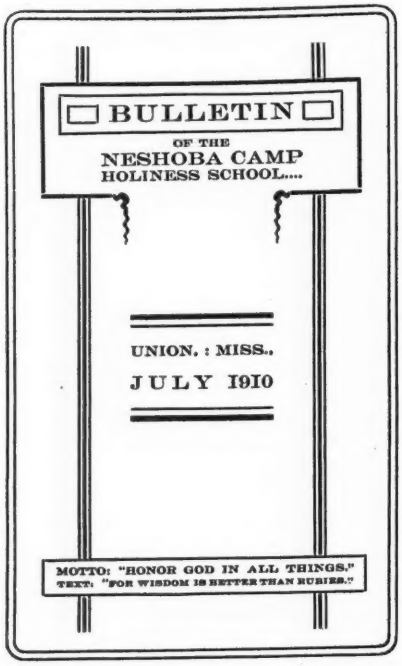


FIG. 9.— Too much attention was paid to the design and not enough to the prominence of the text.

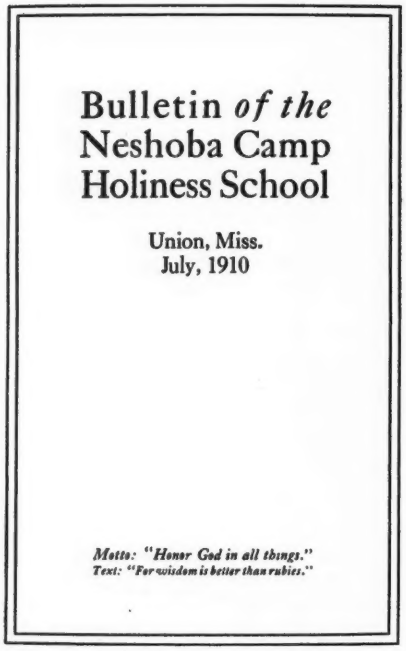


FIG. 10.— The absence of undue decoration gives the type a chance to "talk."

being extended it harmonizes in shape with the panel in which it is placed, and the absence of undue ornamentation makes for a desirable simplicity of treatment — but the seemingly unimportant question of properly placing the two lines has been neglected.

A feeling for good composition or arrangement will dictate that spaces shall not be divided in the center — that lines or groups shall not be placed exactly in the center of a blank space. Experiments have demonstrated that an

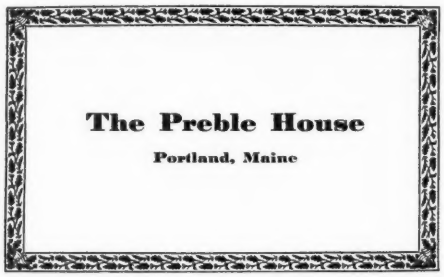


FIG. 11.— This page just misses being satisfactory because of the improper placing of the type lines.

arrangement which divides the space unequally, which places the line or group above the center, is the most pleasing to the eye.

And so, in Fig. 12, we have moved the two lines up a

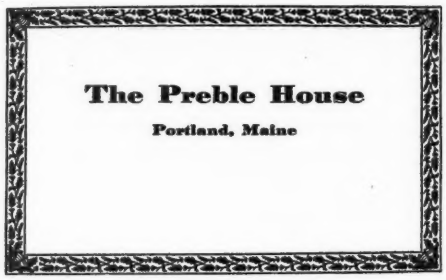
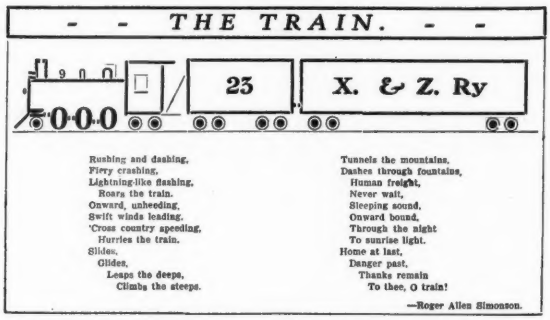


FIG. 12.— A proper placing of the lines improves the page. Compare with Fig. 11.

trifle. The distance from the upper line to the border is the same at both top and side. The result is an improvement in appearance which one would hardly consider possible with such a small change.



FRANK HAMILTON, COMPOSITOR, "LEADER," PONTIAC, ILLINOIS.

PUNCTUATION EASY.

A stranger in a printing-office asked the youngest apprentice what his rule of punctuation was. "I set up as long as I can hold my breath, and then I put in a comma, when I gape I insert a semicolon, and when I want a chew of tobacco I make a paragraph." — *Exchange.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad-setting Contest No. 30.

There was a great increase in interest in THE INLAND PRINTER'S Ad.-setting Contest No. 30 over the one preceding. No. 29 had only nineteen entries, while No. 30 had forty-five — more than twice as many. Notwithstanding the increase, we still have a complete vote on the result, every contestant sending in his selections for first, second and third places. In compiling the result, as in previous contests, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of the specimens, and their selections for first, second and third places are given herewith:

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
1		J. B. Miller, Meade, Kan	21	42	27
2		John C. Euler, Meadville, Pa	25	14	9
3		Andrew J. Arntson, Great Falls, Mont	11	40	16
4		Vincent J. McHenry, East Oakland, Cal	11	25	6
5		George A. Burke, Hoosick Falls, N. Y	11	19	27
6	17	Frank D. Starr, Riverside, Cal	40	4	25
7		John Costin, Laramie, Wyo	44	25	26
8		E. Nyman, Foley, Minn	21	39	35
9		Victor M. Rozewicz, South Bend, Ind	39	36	25
10		George O. Adams, Braddock, Pa	21	4	39
11		Michael Edmeyer, St. Paul, Minn	39	21	16
12	34	Augustine Reilly, Hoosick Falls, N. Y	8	25	21
13		Harry A. Miller, Seattle, Wash	35	39	44
14		Dale M. Brown, Meadville, Pa	33	45	3
15		B. Kline, New York city	33	16	39
16		A. L. Nuhn, Canton, Ohio	25	11	21
18	19	R. M. Coffelt, Junction City, Kan	39	35	6
20		M. G. Coats, Yreka, Cal	11	9	25
21		J. Arthur Griffiths, Washington, Pa	25	3	39
22		Frank B. Jones, Waco, Tex	11	38	3
23		W. J. Sharpin, Pembroke, Ont., Can	11	1	45
24		Earl F. Black, Robinson, Ill	39	21	33
25		J. P. Gomes, Honolulu, Hawaii	32	4	36
26		Ova Burris, Laramie, Wyo	44	25	16
27		R. F. Harris, Lake City, Fla	36	21	25
28		Ray P. Chambers, Robinson, Ill	4	40	9
29		Olney G. Rorabacher, Kenosha, Wis	21	30	35
30	31	Edw. E. Bailey, Centre Hall, Pa	39	11	21
32		Arthur Friskey, Mohawk, Mich	25	21	42
33		Leon C. Sargent, Manchester, N. H	39	11	27
35		H. S. Blackburn, Tacoma, Wash	39	25	11
36		Harvey L. Blomquist, Great Falls, Mont	39	25	11
37		E. C. Vollmer, Chicago	8	27	4
38		J. L. Frazier, Lawrence, Kan	21	40	37
39	40	H. Emmet Green, Anthony, Kan	11	37	36
41		Arthur G. Hallett, East Liverpool, Ohio	25	39	17
42		A. Z. Maloney, Mohawk, Mich	25	32	17
43	44	L. B. Voke, Eau Claire, Mich	11	27	35
45		William N. Potts, Ida Grove, Iowa	39	9	11

A recapitulation of the selections follows:

Specimen Nos.			Points.
1	39	H. Emmet Green, Anthony, Kan	36
2	25	J. P. Gomes, Honolulu, Hawaii	34
3	11	Michael Edmeyer, St. Paul, Minn	33
4	21	J. Arthur Griffiths, Washington, Pa	26

Ten points — No. 4.
Nine points — No. 40.
Eight points — No. 35.
Seven points — Nos. 27, 33, 36, 44.
Six points — Nos. 8, 9.
Five points — Nos. 16, 32.
Four points — No. 3.
Three points — Nos. 37, 42, 45.
Two points — Nos. 1, 6, 14, 17, 19, 30, 38.
One point — No. 26.

This copy was rather unusual for a newspaper ad. As stated in announcing the contest, it was submitted to THE INLAND PRINTER by a New Jersey compositor who was puzzled as to the proper treatment to give it. The arrangement and wording were more suitable for a catalogue page than for a newspaper, and yet the appeal was made to the general public and the newspaper was the proper medium to use. Quite a number of the compositors followed practically the same display as Nos. 39 and 25, which received the largest vote, but owing to a little different selection of border or type did not score so many points. One reason, undoubtedly, why No. 39 finished ahead of No. 25 was that "Is Yours for the Asking" was given preference in the display over the second line (the date of the book). But for the fact that No. 11 was produced with two printings that ad. would have headed the list, as a number of compositors gave this reason for not voting for it. If Mr. Edmeyer had mitered and shaped the rules as perfectly as possible and printed his specimen in one impression, he would have avoided any question arising in the minds of the compositors in making their selections. S. Roland Hall, Principal School of Advertising, of the International Correspondence Schools, Scranton, Pennsylvania, was so interested in the contest that he wrote me a long letter, and in replying I asked him to select what he considered the best ads. Here is what he says:

DEAR MR. BYXBEE,— I have looked over the specimens you kindly sent me. I find it hard to come to a decision, because the copy was apparently designed to be typical mail-order copy for a concern dealing in women's garments. But it is far from being typical copy. The advertising man in the office of Macey & Co., or the National Cloak & Suit Company, who would advise running such copy would be thought out of his head. There is only one class of advertisers that I think would insert such copy in such space and look upon it as satisfactory, and that is a store of the class of Altman's. It is generally conceded that such stores prosper on their reputations and goods rather than on their advertising; they succeed in spite of their advertising.

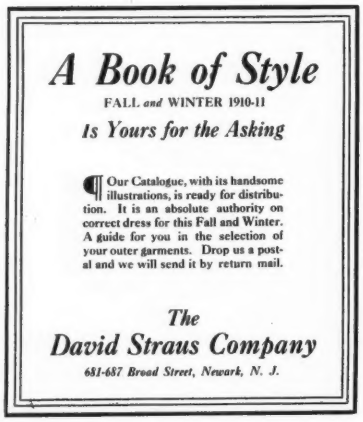
In deciding, therefore, I should say it is essential to know the class of advertiser. If he is of the class of Macey & Co. and National Cloak & Suit Company, I would say that none of the advertisements is *best*. But, of course, in saying this, I realize that I am looking at the thing from the advertising man's point of view, and am holding the printer accountable for the copy and the amount of the space, when I should not do so. I shall assume that the advertisement is to be inserted for a store like Altman's — a dignified store that prefers to speak in whispers and not to give any such thing as an illustration or an example of the values offered. From this point of view my judgment is that No. 4 is about the best. The numbering in ink in the left-hand corners indicates my choice; the pencil numbering in the right-hand corners indicates the choice of an ad. compositor working here on my staff.

Most of the specimens fall in the class of over-ornamented, superfluous-rule and job-style advertisements that possess little or none of the elements of good ad. display. No. 25 would be an appropriate setting for an Altman's class of advertiser were the heavy rule not so heavy.

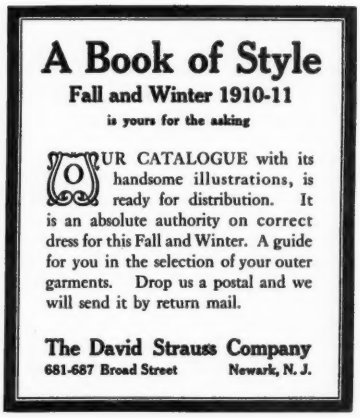
If at any time you would like to have me act as judge of some contest, I would do so gladly and endeavor to give a review from an advertising man's point of view that might be helpful.

Yours, S. ROLAND HALL.

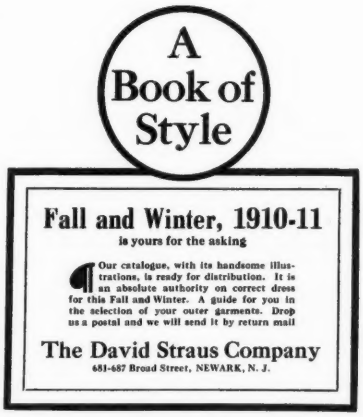
Mr. Hall's criticism of the copy is unquestionably well founded, but this very copy was submitted to a daily news-



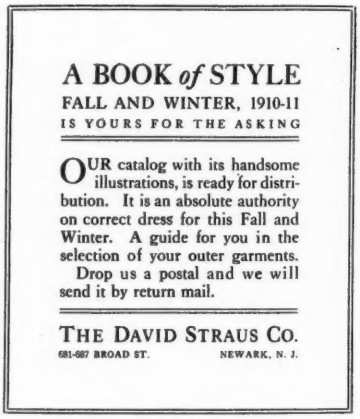
No. 39-1.— First place.



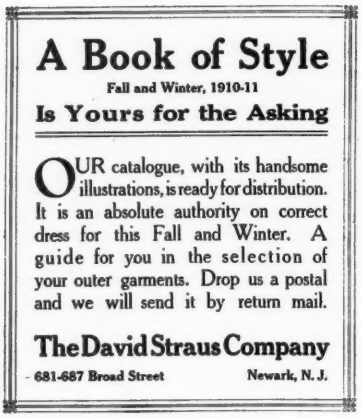
No. 25.— Second place.



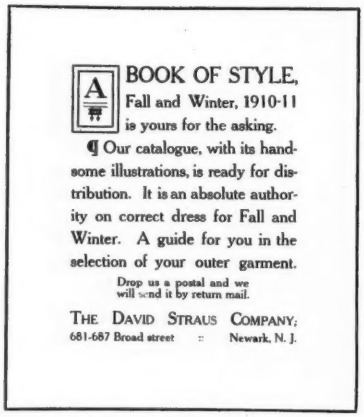
No. 11.— Third place.



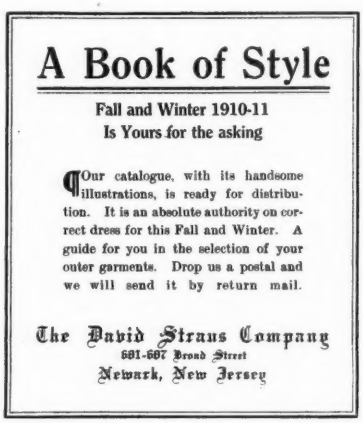
No. 21.— Fourth place.



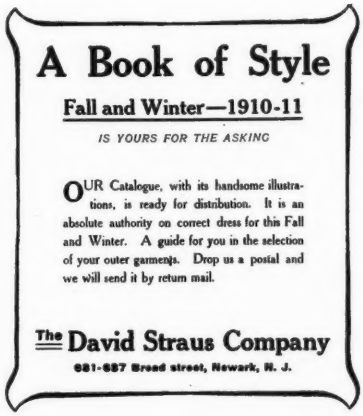
No. 4.



No. 8-1.



No. 24-1.



No. 45-1.

RESULT OF THE INLAND PRINTER AD.-SETTING CONTEST No. 30.

Showing the specimens receiving the largest number of votes, and the specimens selected by S. Roland Hall, Principal, School of Advertising of the International Correspondence Schools, Scranton, Pennsylvania, and the selection of a staff compositor in the School of Advertising of which Mr. Hall is principal.

paper and the compositor was confronted with the problem of the correct way to display it — and it is on these unusual problems that the printer needs help. Mr. Hall's selections were Nos. 4, 8 and 24, in the order named; those of the compositor on his staff were Nos. 39, 21, 8 and 45. While Mr. Hall did not select the same ads. as won the contest, in choosing No. 4 for first place he has selected an ad. very similar to No. 39, with the same relative strength of display, so that the result is only a difference of opinion as to the choice of type and border. His staff compositor selected for the top of the list the very ad. which won first place. I am reproducing all the ads. selected, as they make a most interesting study. Mr. Gomes, in far-off Hawaii, deserves particular mention. He almost reached the top of the list, and if the rule used as border had not been quite so heavy Mr. Hall would have given him first place. Photographs of the leading contestants (with the exception of Mr. Edmeyer, who failed to send his picture) are shown herewith, and brief biographical sketches follow:



H. EMMET GREEN, ANTHONY, KANSAS.
First place.



J. P. GOMES, HONOLULU, HAWAII.
Second place.



J. ARTHUR GRIFFITHS, WASHINGTON, PENNSYLVANIA.
Fourth place.

H. Emmet Green was born in Griggsville, Illinois, in 1885, and learned his trade on the Macomb (Ill.) *Times*. He afterward worked in job offices in Los Angeles and Seattle, and is now foreman of the job-printing department of the Bulletin Printing House, Anthony, Kansas.

J. P. Gomes was born in Hawaii in 1886, and served his apprenticeship in the office of the Hawaiian *Star*, where he is now head job compositor. This is his third winning in typographical contests in seven months.

J. Arthur Griffiths was born in Washington, Pennsylvania, in 1886. At the age of fifteen years he started as an apprentice in the job office of H. F. Ward, serving four years. In May, 1907, he succeeded to the foremanship of the same office, which position he has since held.

It is interesting to note that these three men are all "G.'s" and are all practically the same age. R. M. Coffelt, of the Junction City (Kan.) *Republic*, who told about the scrap-book he was making about a year ago, writes: "I have my scrap-book looking pretty nice now. I have the ads. for the last three contests pasted in it, with the name of each compositor, his standing, and the way he voted written on the ads. It sure makes an interesting book for reference and study." Next month will be announced Ad.-setting Contest No. 31, and copy suggested by S. Roland Hall will be used. Mr. Hall has also consented to act as one of the judges, and we will undoubtedly have one of the most interesting competitions of the series.

The Man — The Field.

Interest in THE INLAND PRINTER'S effort to bring together deserving young men, with small capital but the ability to conduct a newspaper successfully, and promising fields where their money and talents may be invested to advantage, continues unabated. Two more fields are added to the list this month:

Field No. 11 (Wyoming).— An editor or business man with progressive ideas and some money to invest can find an opening in a thoroughly equipped printing plant, publishing one of the leading western industrial monthlies and a county-seat weekly. Also does a good job business. This is an exceptional opportunity for the right man. Business too large for one man and present owner needs a partner. Must be a man who can invest at least $4,000.

Field No. 12 (Wisconsin).— There is an excellent opening for a country newspaper in a hustling town of eight hundred people in northern Wisconsin. Has a good representation of retail stores, three hotels, seven churches and considerable manufacturing. Surrounding country is agricultural, raising potatoes and hay. It is also a good stock and dairying region.

Definite information regarding these fields will be given to those interested if they will send stamp for reply to the editor of this department.

Raising Its Subscription Rate.

In these days of reducing subscription rates and increasing advertising rates it is unusual to find a paper increasing its price, although any country weekly is worth more than $1 a year. The Kensett (Iowa) *News* has just added a little to its price, and hereafter subscribers will be obliged to pay $1.50 a year unless they pay in advance, when the rate is $1.25.

An Annual Magazine Edition.

The Calexico (Cal.) *Chronicle* recently published its "Third Annual Magazine Edition," entitled "Imperial Valley." This is issued annually as a supplement to the regular edition of the *Chronicle*. This year it consists of forty-eight pages with a heavy cover, printed in two colors. The contents are designed to show the many advantages of Calexico, and describe its many profitable industries. The entire work shows great care, the presswork on the many fine illustrations being particularly commendable.

Canadian Publishers' New Paper.

An eight-page weekly newspaper has just been started by the Toronto Type Foundry Company, Winnipeg, the *Western Editor*. It is "of editors, by editors, for editors." It gives the news of the western Canada press in considerable detail, and proposes to discuss all questions that will tend to develop and increase the business of publishers.

Ads. Submitted for Criticism.

Compositors who would be most successful should cultivate more than one style of composition. I am led to make this remark by a study of the various packages of ads. submitted for criticism this month. Here are twenty ads. submitted by one man. Every one of these ads. is set in the same style — rule border, cuts in panels, and many other panels. They are all good ads., but they are all alike, so that in a page of these ads. there is nothing distinctive. Then here is another set with every ad. squared up beautifully. Display lines are all as near as possible full length, and a page of these looks as if it were all one ad. It is all right to have individuality, but be versatile in your individuality. In my criticisms this month I will show several different styles of display, and I would advise compositors to occasionally change from their usual style to something which will lend more variety to their work. First, I want to show an ad., submitted by the Moline (Ill.) *Dispatch* (A). The only thing unusual about this ad. is the break in the panel on either side. This was a very simple thing to do, but it helped immensely in overcoming the bad appearance of that assortment of short display lines. B and C are samples of double-panel ads., sent by Samuel L. Bogasse, of Raleigh, North Carolina. All of Mr. Bogasse's work is good, nearly every ad. having a double panel like B, or similar panel arrangements to C. J. L. Frazier, foreman of the Lawrence (Kan.) *World*, submitted D, together with a number of similar ads. for the same advertiser. There is a wholesomeness about an ad. of this character (the original was five columns wide and fifteen inches deep) — it attracts and holds the attention like a vivacious, robust, red-cheeked girl among a lot of very proper and dignified old maids. The work of the compositors on the Atchison (Kan.) *Champion*, submitted by A. G. Overton, the foreman, is a good deal on this order. I have looked over a large package of their ads. very carefully and have no criticisms to offer. Still another package of ads. comes from M. Earle Adams, of Los Altos, California, and one of these is reproduced (E). Mr. Adams' greatest fault is sameness, or lack of distinctive display, and the use of ornamental instead of rule borders. The ad. shown is probably the best of the four submitted. It has great possibilities for the making of an attractive ad., and would make excellent copy for a contest. However, our plans are already complete for the next contest, so it will be impossible to use it for that purpose, but I am going to ask the other three men whose work I have commented on above, to set this ad. in a space three columns wide and four inches deep and send me proofs. If you will do this at once I may be able to reproduce the ads. next month and show Mr. Adams just what might have been done with this copy.



A



B



C

Collecting Lapsed Subscription Accounts.

In response to the request in last month's INLAND PRINTER for legal decisions bearing on the question of collecting old subscription accounts, the *Country Gentleman*, of Albany, New York, sends one of its blank subscription bills, on the back of which is printed the following:

THE LAW OF SUBSCRIPTIONS.

Any person who takes a paper regularly from the postoffice, whether directed to his name or another name, and whether he has subscribed or not, is responsible for the pay.

That is to say, a man has to pay something for a benefit — there must be a *quid pro quo* — if I accept anything of any value whatever from you, I am bound in law to pay for it. There is an implied promise to pay upon the acceptance of anything of any value. The law implies a promise to pay the fair and reasonable worth of anything of any benefit to either the vender or purchaser; retaining it is holding out to the other party that he wants a thing, and it would then be fraudulent for him to say: "True, I accepted the article, but I never solicited it, and therefore won't pay for it."

A PRACTICAL ILLUSTRATION.

In January, 1860, Dr. A. G. Osbun, of Fort Scott, Kansas, sent in a club to the publishers of the *Country Gentleman* — Luther Tucker & Son, Albany, New York — including in his list the name of Dr. J. H. Couch. Cash for that year was sent with the order, and no directions were given with reference to discontinuing the paper at the end of the year. It being the publishers' rule always to continue unless orders to the contrary are given, Doctor Couch received the paper every week until October 12, 1875, when it was deemed expedient to stop sending it, as the doctor paid no attention to the numerous bills which were sent to him, and an attorney to whom the account was entrusted for collection could obtain no satisfactory reply to proposals for an amicable settlement. Suit was subsequently instituted for the whole amount of subscription due from January 1, 1861, with interest for each year at six per cent added, and judgment was promptly rendered in favor of the plaintiffs. Very fortunately for a still

more definite settlement of the question at issue, Doctor Couch appealed the case to the District Court of Bourbon County, which affirmed the judgment of the lower tribunal, and the bill, together with considerable legal costs, was then paid. The points upon which the court rested its decision were as below:

I. When a subscriber to a newspaper, after his first subscription expires, continues to take the paper regularly from the postoffice, he is liable to the publishers in the price thereof.

II. When any person continues regularly to receive a newspaper from the postoffice for a number of years, and does not pay for the same during that time, it is what is denominated in the Kansas Code a running account, and therefore the Statute of Limitations does not run. In legal phraseology, this takes the case out of the statute.

III. If vexatious and unreasonable delay of payment is proved, interest must be allowed.

This case is rather an old one and shows a Kansas decision. Possibly some one can cite a more recent decision, or



D

one from some other State. The question did not arise in this instance of a subscriber refusing to take the paper from the postoffice, or ordering it discontinued without paying arrears. It is doubtful if a bill could be collected under such circumstances.

Highest Building in the County.

With its new seven-story home, the highest building in the county, the Punxsutawney (Pa.) *Spirit* is well equipped, not only for the publication of its daily and weekly editions, but for practically all kinds of high-class printing and binding. Punxsutawney has a population of only ten thousand, but the *Spirit's* new building is equal to similar structures in cities of twenty-five thousand. The greater part is utilized by the *Spirit*, the remainder being leased for office purposes.

Ask $100,000 to Buy Newspaper Space.

An initial appropriation of $100,000 (with the expectation of ultimately expending $250,000) has been asked of the Wisconsin Legislature for the purpose of purchasing newspaper space, in which the University of Wisconsin is to give to the people of the State the results of the latest investigations, as well as general information concerning agriculture, dairying, public health, municipal problems, sanitation, good roads and similar subjects of state interest. The idea is to have this information published regularly in the same place in the papers under a department heading that will indicate its source and authoritative character, believing it will have more effect than if published as at present as news matter.

A Belated Holiday Number.

The Orange (Tex.) *Leader* issued a very expensive holiday number, but received too late for comment last month. The cover was a special design, printed in four colors, the first page containing a number of local views. The inside was printed in brown ink, with an appropriate holiday border, in red and green. Great care was taken with the work throughout, and the result was a number of which the publisher may be justly proud.

Original Poetry as a "Filler."

Under the heading, "Our Own Column — Don't Read It," the editor of the Birnamwood (Wis.) *News* fills a column with short poems (?) on various subjects. His explanation, or excuse, is:

While musing just the other eve,
It seemed the proper caper
To scribble off this little verse
To help fill up the paper.

He very appropriately heads the column with this:

If you'd enjoy your morning cup
Of coffee, gently sip it.
If this nonsense you'd enjoy —
Perhaps you'd better skip it.

Wants to Know Who Owns Papers.

Newspapers shall file with the Secretary of State statements showing the real ownership of their stock, bonds and mortgages, according to the provisions of a bill recently introduced in the Texas legislature. The bill was prepared on the recommendation of Governor Campbell in his farewell message. The object of the measure is to ascertain what "interests" are behind the different publications, "so that the people who read these papers may know who is doing the talking." Statements are to be filed quarterly, and severe penalties are provided for non-compliance with the provisions of the bill.

Young Ladies Successful Publishers.

Misses Anna and Jennie Knudson, publishers of the *Green Lake Breeze*, at Spicer, Minnesota, have made such a splendid success of their paper that other Minnesota pub-



E

lishers are beginning to take notice of the young ladies and their work. A recent issue of the Paynesville (Minn.) *Leader-Press* contained a half-tone reproduction of the Misses Knudson together with a eulogy on their enterprise and progressiveness. Miss Jennie Knudson, editor and

manager, according to the *Leader-Press*, "is young and very good looking," and is "an adept in the profession." Miss Anna is the genius in the practical end of the business, and is said to have "one of the neatest and cleanest shops in the State."

Newspaper Criticism.

Only one paper was received this month accompanied by a definite request for criticism. Publishers desiring criticism of their publications should remember that criticism is not given unless particularly requested by letter or postal. With hundreds of papers being received every month it is necessary to have a rule of this kind in order to avoid the possibility of directing attention to faults in publications when such notice is not desired. Brief suggestions for improving the paper mentioned follow:

Wray (Colo.) *Gazette*.— If I were publishing the *Gazette* there are two things I would change: I would omit that ad. above the title, no matter how much the advertiser paid for it, and I would use caps. and lower case for the second part of the display heads. The *Gazette* is an exceptionally well-printed paper, and, aside from these two things, there is nothing to criticize.

News Notes.

THE *Echo*, Kingsley, Mich., has suspended publication.

AT Woodsboro, Md., the *Banner of Liberty* is no more.

AT Emporia, Kan., the *Daily Journal* has suspended publication.

THE Dickinson (N. D.) *Post* has been merged with the *Recorder*.

PLANS are under way for a new daily paper at Mechanicsburg, Pa.

EFFORTS are being made to revive the Griffin (Ga.) *Daily Herald*.

NEW CASTLE, PA., is to have another daily paper, according to report.

J. E. COOKE has disposed of his interest in the Brady (Tex.) *Standard*.

A. A. LYFORD has sold his interest in the Jacksonville (Tex.) *Reformer*.

AT Scotts Hill, Tenn., the *News* is reported as having suspended publication.

THE Berlin (N. H.) *Reporter* was the victim of a $20,000 fire loss recently.

SUSPENSION of publication by the South Hill (Va.) *Enterprise* is reported.

THE *Free Lance*, at Greenup, Ill., is reported as having discontinued publication.

THE plant of the Hornett (N. C.) *Reporter* was destroyed by fire on January 28.

THE Fort Wayne (Ala.) *Record* has been consolidated with the *Journal* of that place.

A CONSOLIDATION of the Plymouth (Ind.) *Daily Chronicle* and *Daily Tribune* is reported.

SAN JOSE *News* is the name of a weekly newspaper established last month at San Jose, Tex.

A MOVE is on foot to establish a new daily paper at Clarksville, Tenn. Charles Slack is the promoter.

LIVE OAK, CAL., is to have a newspaper. It will be published by the Live Oak Publishing Company.

THE plant of the Journal Publishing Company, Johnstown, Pa., was recently totally destroyed by fire.

EMMETT GRAY, recently editor of the Hartselle (Ala.) *Enquirer*, has established a new weekly at Oakman, that State.

A SOCIALIST paper will be started at Barre, Vt. John Spargo, the noted Socialist author and lecturer, will be a contributor.

TEAGUE, TEX., is to have a new paper. D. D. Peevy has purchased the defunct *Tribune* plant and will begin operations shortly.

ALL whiskey and liquor advertising will hereafter be excluded from the columns of the St. Louis (Mo.) *Twice-a-Week Republic*.

THOMAS H. NAPIER, well-known newspaper man of Dallas, Tex., has been appointed state expert printer by the Texas Printing Board.

THE Lansing (Mich.) *State Republican* has taken over the *Journal*, of that city, and consolidated the two papers as the *Journal-Republican*.

INFORMATION is being gathered by the McMillan Printing Company, of Monroe, Mich., with a view to starting an independent paper at that city.

CHARLES H. WISE is the president of a newly organized company which will issue a weekly paper and conduct a job-printing business at White Hall, Md.

HENRY O. JOHNSTON, a journeyman printer, working as a make-up on a local newspaper, has announced himself as a candidate for mayor of Ardmore, Okla.

A NEW weekly newspaper will be started at Hartford, Ark., shortly by J. R. Massey and Alva Hamilton, who have formed the Massey-Hamilton Publishing Company.

A STATE publishers' association, including all the newspapers of the State, is planned for Iowa. It is being promoted by the Iowa Associated Dailies in Des Moines.

CHARLES J. BONAPARTE, attorney-general in the Roosevelt administration, has taken up newspaper work, and will become contributing editor of the Baltimore *Evening Sun*.

THE Joliet *Herald* and Joliet *News* have purchased the subscription list and advertising contracts of the *Republican*, of that city, which paper has discontinued publication.

THE newspapers and job offices at Lumberton, Sumrall and Bassfield, Miss., have been taken over by the Record Publishing Company, of Purvis, Miss., which concern is a consolidation of the interests of the Purvis *Record* publishers and the Broome Publishing Company, of Lumberton.

NEWSPAPER men of Butler, Pa., held a banquet at the Nixon Hotel recently and organized the Butler Press Club. C. M. Heineman, of the *Times*, was elected president.

AT Atlanta, Ga., the *Journal* has organized an engraving company and established a well-equipped plant for handling commercial half-tone and line work. Inman Gray is manager.

JOHN T. WINDRIM has been made president of the Evening Telegraph Company, at Philadelphia, Pa., succeeding Barclay H. Warburton, who still retains his interest in the paper.

ATMORE (Ala.) business men have made a flattering offer to E. L. Calley, editor of the *Baldwin County News*, at Roscoe, to induce him to move his newspaper plant to Atmore.

THE Times Printing Company, of Hamilton, Ont., recently issued a souvenir number, reviewing the manufacturing resources, educational advantages and commercial opportunities of the city of Hamilton.

THE Buckeye Press Association held its midwinter meeting at Mansfield, Ohio, February 23-25. The association has a membership of nearly two hundred newspapers, chiefly in towns other than county seats.

FRED WARREN, editor of a Socialist paper at Girard, Kan., who is serving a six months' sentence for alleged improper use of the mails, recently refused to indorse a petition to President Taft for a pardon.

JOHN NORRIS, chairman of the committee on paper of the American Newspaper Publishers' Association, says the reciprocity arrangement with Canada, if ratified, will promptly and materially reduce print-paper prices in this country.

F. B. GREGG has asked the Superior Court to appoint a receiver for the Haynes Publishing Company, publishers of the *Inland Herald*, of Spokane, Wash. Mr. Gregg alleges that the company is hopelessly insolvent; that its total indebtedness is between $350,000 and $400,000 and its assets only $10,000.

FEDERAL Judge William T. Newman recently sustained the demurrer of the *Semi-weekly Atlanta Journal* and quashed the indictment returned some time ago by the federal grand jury, charging the *Journal's* editor, James S. Gray, with conspiracy to defraud the United States mails through alleged irregularities in weighing newspaper mail, at Atlanta, Ga.

MRS. M. G. ADAM, of Pass Christian, Miss., is suing her three children for possession of the printing plant of the *Coast Beacon*, which she claims was deeded to them simply to make sure that it would become their property at her death. The children, however, have assumed ownership, and Mrs. Adams has been compelled to ask annulment of the deed in order to maintain control.

New Publications.

Boise, Idaho.— *Journal* (daily).

Pavo, Ga.— *Progress*. J. S. Searcy.

Gloucester, Mass.— *Herald*. Charles Duley.

Devils Lake, N. D.— *World*. H. Z. Mitchell.

Hazel Green, Ky.— *Elam's Olio*. Emin Elam.

Clifford, Idaho.— *Wireless*. Charles Hofstetter.

Brainerd, Minn.— *Journal Press*. R. M. Sheets.

Central Valley, N. Y.— *Central Highland Herald*.

Bessemer, Ala.— *Daily Standard*. J. H. Edmondson.

Radcliffe, Mass.— *The Crucible* (successor to *The Shop*).

Pittston, Pa.— *Herald*. William P. McLoughlin, editor.

Muskogee, Okla.— *Legal Record* (daily). Joseph Phelan.

Pittsburg, Pa.— *Saturday Critic*. Percy F. Smith, editor.

Lexington, Tenn.— *The Square Deal*. A. L. Austin, editor.

Lake Charles, La.— *Daily Times*. Times Publishing Company, Ltd.

Wilkesbarre, Pa.— *Review* (Sunday only). Company of local citizens.

Beaver Dam, Wis.— *Daily Citizen*. E. E. Parker & Son, publishers of the *Dodge County Citizen*.

Changes of Ownership.

Andersonville, Ind.— *Four-County Herald*.

Douglassville, Ga.— *Douglas County Sentinel*.

Windfall, Ind.— *Herald*. J. C. Day to E. Perry.

Fort Lupton, Colo.— *Press*. Sold to W. G. Hubbell.

Sterling, Neb.— *Sun*. A. L. Powell to J. E. Hanway.

Currie, Minn.— *Independent*. Sold to C. A. Portmann.

Albion, Ind.— *New Era*. E. L. Adair to O. L. Pattee.

Farmington, Minn.— *Tribune*. Sold to Guy C. Martin.

Hanover, Mich.— *Local*. G. V. Daily to E. P. Lamont.

Robinson, Ky.— *Advance*. C. E. Colyer to M. C. Florer.

Haven, Kan.— *Journal*. Ruth Matthews to J. E. Junkin.

Anamosa, Iowa.— *Eureka*. T. E. Booth to Louis Gardner.

Woodbine, Iowa.— *Twiner*. C. W. Bays to Bays & Atkins.

Converse, Ind.— *Journal*. E. E. Miller to Millard Pearson.

Davis, S. D.— *Monitor*. Chas. Hartsough to W. C. Kerner.

Pickneyville, Ill.— *Democrat*. T. L. Baxter to J. A. Brey.

Gilroy, Cal.— *Gazette*. L. C. McKenny to Crome & Burland.

Wayne, W. Va.— *News*. Sold to Dr. J. W. Rife and C. J. Rife.

Waverly, Iowa.— *Democrat*. C. W. Miller to Hoeger & Westphal.

Morgantown, Ky.— *Republican*. H. B. Morehead to J. W. Hines.

Gray Eagle, Minn.— *Gazette*. F. B. Thompson to Frye & Walburn.

Antlers, Okla.— *American*. T. G. Prouty to Antlers Printing Company.

Mexia, Tex.— *Enterprise*. Dunlap Printing Company to J. S. Nelson & Son.

New Providence, N. J.— *News*. J. T. Scott to Passaic Valley News Company.

Philadelphia, Pa.— *Evening Telegraph*. B. H. Warburton to Rodman Wanamaker. By this change the Wanamakers get control of three of the city's newspapers, the *North American* and the *Record* being the other two.

Denver, Colo.— *Rocky Mountain News.* Thomas M. Patterson to Senator Simon Guggenheim.

Shadyside, Ohio.— *Belmont County News.* Messrs. Campbell and Vance to J. F. Poorman, of Bellaire.

Waukegan, Ill.— *Daily and Weekly Gazette.* W. J. and F. G. Smith to J. B. Hungerford, of Carroll, Iowa.

Parkersburg, W. Va.— *Dispatch News.* Judge Reese Blizard to H. C. Ogden, of the Wheeling *Intelligencer.*

Willimantic, Conn.— *Journal.* A. J. Bill to H. F. Wilder, owner of the *Windham County Observer,* at Putnam.

McAlester, Okla.— *Herald-Democrat* (daily). Sold to former Governor Haskell and his private secretary, W. B. Anthony.

Brady, Tex.— *Booster* (daily). Sold to A. R. Crawford, who will change the name to Brady *Evening Tribune* and greatly improve the mechanical equipment, and make the paper an "all home-print."

Norristown, Pa.— *Register.* Albrecht K. Kneule to Elwood S. Moser, of the Collegeville *Independent,* and Irwin H. Bardman, of the Schwenksville *Item.* The sons of Messrs. Moser and Bardman have been given control of the weekly papers which their fathers have given up, Leroy Moser taking over the *Independent,* and Stanley Bardman, the *Item.*

Deaths.

Grand Rapids, Mich.— A. H. N. Jenkins, editor of the *Times.*

Indianapolis, Ind.— Sol Hathaway, editor of the *Independent.* (Suicide.)

Meyersdale, Pa.— A. Luther Smith, many years editor of the *Commercial.*

St. Louis, Mo.— John S. Davis, pioneer printer and publisher and a veteran of the Masonic fraternity.

South Bethlehem, Pa.— David O. Goldshalk, editor of the *Globe* and founder of the Bethlehem *Times.*

Detroit, Mich.— James A. Randall, founder of the Buffalo (N. Y.) *Times* and the Kansas City *News.*

Washington, D. C.— William C. Sefton, for forty-two years an employee of the Government Printing Office.

Louisville, Ky.— William H. Nichols, for thirty years foreman of the stockroom of the Courier-Journal Printing Company.

Philadelphia, Pa.— James Elverson, Sr., editor and proprietor of the Philadelphia *Inquirer.* He began life as a messenger boy at Newark, N. J.

Louisville, Ky.— William F. Morrison, pioneer printer of Louisville and at one time foreman of the *Courier-Journal.* He was a veteran of the Civil War.

Trenton, N. J.— William Hibbert, one of the city's best known employing printers, and head of the printing concern known as William Hibbert & Sons.

Woonsocket, R. I.— William H. Goodale, at one time publisher of the *Patriot,* and for many years instructor in printing in the State School for the Deaf, at Providence.

Leavenworth, Kan.— Ernest Leissler, one of the oldest German printers in America and well known in many parts of the country. He was eighty-three years old and had worked at the business since his fourteenth year.

Chicago, Ill.— Samuel E. Pinta, one of the city's oldest printers and a member of the Old Settlers' Association. He was among the first officers of Typographical Union, No. 16, serving as vice-president during the Civil War.

Pittsburg, Pa.— Captain James O'Donnell, a member of the Pittsburg Chamber of Commerce and pioneer riverman. He was a printer on the *Daily Advocate* when it was the only daily newspaper in that part of the State.

New York, N. Y.— George Tappan Williams, one of "Big Six's" oldest members. For upward of thirty-five years he was a leading officer of the Improved Order of Red Men of New York, and had served as Grand Sachem of the order.

Carthage, Mo.— C. B. Masterson, well-known journeyman printer. He claimed the American record for setting the most type in one day. The occasion was Garfield's death, and the "string" was set on the Kansas City *Journal.*

Chicago, Ill.— Peter Price, veteran soldier and printer. He was one of the city's best-known Grand Army men, being a member of Farragut Post. He also had been prominent in the affairs of the local typographical union. For the past seventeen years he was employed in the postal service.

Greensburg, Pa.— Captain Chauncey F. Mitchell, printer, newspaper man, adventurer and soldier. In 1831 he took up the printer's trade in the office of the *Mercury News,* at Pittsburg, and in 1854 established and became the first editor of the Somerset *Democrat.* He recently celebrated his ninety-third birthday.

New York, N. Y.— Owen Kildare, successively newsboy, prizefighter, professional athlete, soldier of fortune, theatrical manager, author, editor and head of the Kildare Publishing Company. He was trustee of the National Newsboys' Association. In 1901 he joined the Venezuela revolution against President Castro. While a general in the revolutionary army he was made a prisoner by the Government forces and escaped while under sentence to be shot.

THE INVENTOR OF THE GUMMED STAMP.

The inventor of the gummed postage stamp was a Scotsman, Mr. James Chalmers, of Dundee, who, in 1834, suggested the adoption of the practical system of affixing adhesive squares of paper to envelopes. Mr. Chalmers was ridiculed, and, among others, medical men predicted that the constant licking of gum would be prejudicial to the health of the nation. It was not until 1841 that the plan of Mr. Chalmers received the serious attention of the postoffice authorities.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

The Western Printer?

(817.) "Will you kindly advise us where the *Western Printer* is published?"

Answer.— We have no knowledge of such a publication. You probably have reference to the *Western Publisher,* which was issued by the Western Newspaper Union, of Chicago, as a magazine, for a number of years. It was discontinued, however, and in its place is being published an eight-page paper, as a house organ.

Machines for Printing Facsimile Typewritten Letters.

(828.) "Kindly give names of firms selling machines for printing facsimile typewritten letters."

Answer.— Printograph Company, La Crosse, Wis.; Automatic Letter Machine Company, Adams and Dearborn streets, Chicago; A. B. Dick Company, 736 West Jackson boulevard, Chicago; Writerpress Company, 215 Dearborn street, Chicago; Multigraph Sales Company, Cleveland, Ohio; Rogers Addresser Company, 12 North Des Plaines street, Chicago; the Flexotype Company, Burlington, N. J.

Adjustable Form Truck.

(818.) "I wish to inquire about an imposing surface made to receive directly from a flat bed letterpress forms of type, patent blocks, etc. Kindly let me know who manufactures such an article."

Answer.— The Mashek Manufacturing Company, 592 West Lake street, Chicago, makes a printer's patent form-truck. This truck can be adjusted to receive forms from stone and then readjusted to deliver directly to press. The compactness of the truck when carting makes it easy to pass through narrow aisles and takes up little room when left standing.

Calendar-makers.

(827.) The Home Novelty Company, Beaver City, Nebraska, desires to communicate with calendar companies, and asks for the names of such concerns.

Answer.— Oliver Baker Manufacturing Company, Minneapolis, Minn.; Taylor Brothers Company, Rochester, N. Y.; Goes Lithographing Company, Sixty-first and Clark streets, Chicago; Julius Bien Company, 140 Sixth avenue, New York; Thomas D. Murphy Company, Red Oak, Iowa; Stone Printing & Manufacturing Company, Roanoke, Va.; Crescent Embossing Company, Plainfield, N. J.; Sullivan Printing Works Company, Cincinnati, Ohio.

Savage's Dictionary of Printing.

In the January issue, answering a correspondent asking for information concerning Savage's Dictionary of Printing, it was stated that no such dictionary was in existence, so far as we knew. The answer was made somewhat hastily and without a thorough examination of our library

records. Savage's Dictionary of the Art of Printing was published by Longmans, at London, England, in 1841, and has been out of print for almost fifty years. If a copy of this old work is to be found in America it probably will be in the library of the American Type Founders Company at Newark, New Jersey, which through the efforts of Henry L. Bullen has been made the most complete printers' library in this country.

Preparing Copy for the Printer.

(816.) "Can you advise me of a way that I can figure how much space I have got to allow for matter so that I can know in advance, before giving to the printer, how much matter I can get into a given space and how much space I have got to allow for given matter? Are there no scale books giving sizes of type and how much space in length, also height required for it? Also, I suppose there are correct spacings — how much space between lines of heavy type — how much space should be left around a cut, etc.— what is the narrowest space practical to print in and, I suppose, a hundred other things a typesetter or compositor has to know, but which I ought to understand in order to know what I can properly put in a space, and have put in to have it done properly? Isn't there a simple, inexpensive but comprehensive manual or text-book that I can get that will enable me to depend on myself and also enable me to get what I want? Are there any scale rules of any use, or needed? Any information you can give me will be sincerely appreciated."

Answer.— The points covered in your questions are not answered fully in any published work, so far as we know. H. H. Stalker, 202 Majestic building, Toledo, Ohio, is the author of a booklet which is said to have merit as an aid to advertisers who are not familiar with type-faces and measurements. We would advise that you write Mr. Stalker, and inquire as to its full text. Before preparing copy for the printer an advertiser should first decide whether he wants certain type and certain sizes, or will accommodate the type to the copy. The former plan is the better way to secure satisfactory typographic results, especially when matter is likely to be crowded. And when a choice of type is made for a given space it is comparatively easy to approximate the number of words which can be used. All modern type is made on the point system as to depth. The smallest type made is known as brilliant and is 3½ points deep. Following this in regular order as to sizes are: Diamond, 4½ points; pearl, 5; agate, 5½; nonpareil, 6; minion, 7; brevier, 8; bourgeois, 9; long primer, 10; small pica, 11; pica, 12. Larger sizes are simply called 14-point, 16-point, etc., giving the name of the face style, as 14-point Cheltenham, 16-point Condensed Gothic, etc. There are seventy-two points to an inch, so that twenty lines of the smallest type — brilliant (3½-point) — make just two points less than an inch. One inch of nonpareil (6-point) contains an even dozen lines, and there are just six lines of pica (12-point) to an inch. To get a good typographical effect, leads (space) are usually used between the lines. These are made in sizes of 1, 2, 3 and 4 points. Therefore the amount of space taken in this way would have to be added in order to ascertain the number of leaded lines that could be run in a given space. In computing the number of words to a line of a certain measure it is necessary to turn to some printed specimen of the sized type to be used, for the reason that there is no standard width even for roman faces (such as those appearing in the regular news articles of newspapers). For instance, one newspaper may use nonpareil (6-point) and average six words to a 2¼-inch line, while another may use a "leaner" 6-point and average about six and one-half or seven words to a line. In display and black-faced types there is much greater variation in width, running from extra condensed to extra extended. In copy that contains a number of display lines care should be taken in the matter of allowing for white space on either side. The amount of white space depends, of course, on the spacing of the matter as a whole. To be more explicit, if all of the body-type is set without leads between the lines, less space should be given around display lines. This same principle obtains in running matter around cuts. The space between the type and the cut should conform with the spacing throughout. In catalogue work, for instance, cuts may be run within one point of the reading-matter where the type is small and set solid, with a crowded appearance. Just as the "white" is increased and larger type used, the space around cuts should be increased. The narrowest space in which it is practical to run reading-matter depends entirely upon the size of type in which it is set. Type not larger than 6-point can be narrowed to a column five picas (60 points) wide, while larger sizes should have more space. If you expect to make a business of preparing copy for the printer in the form of advertising matter, we would advise that you take a course in a good advertising school. One of the best American institutions of this character is known as the George H. Powell School of Advertising, 11 East Twenty-fourth street, New York city.

POSTOFFICE DEFICITS AND SECOND-CLASS MATTER.

BY WILMER ATKINSON.

In 1860 the postal deficit was $10,652,543; in 1910 it was $5,848,566. The postage rate was four times greater in 1860 than now.

Coming down twelve years to 1872 the total weight of second-class matter was that year less than 65,000,000 pounds.

Now it is 817,428,141 pounds, more than twelve times greater.

Then the postage rate was four times what it is now.

Then the gross revenue was $21,915,426; now it is $224,128,657, more than ten times as much.

Then there was no rural free delivery; now that system costs $36,923,737.

Then there were no registered letters; now there are 42,053,574 a year.

Then there were issued $48,515,532 of domestic money orders; now there are issued $547,993,641.

Then postmasters were paid $5,121,665; now they are paid $27,514,362, and their clerks are paid $38,035,456.62.

Then city delivery cost but little; now it costs $31,805,-485.28.

In 1872 there were issued of stamps, stamped envelopes and wrappers less than $18,000,000 (there were no postal cards); now are issued, including postal cards, $202,064,-887.96, more than ten times as much.

Observe that the weight of second-class matter is 752,-428,141 pounds greater than in 1872, costing therefore (according to some official mathematicians), more than 9 cents a pound for transportation, or a total of $67,718,-532.69. The deficit for 1910 is almost identical with that of 1872.

1885-1910.

As late as 1885 the government income from the issue of stamps, stamped envelopes and wrappers and postal cards was $35,924,137.70.

In 1910 it was $202,064,887.96, more than five times as much.

The number of registered letters issued in 1885 was 11,043,256; in 1910 it was 40,151,797.

The amount of money orders issued rose from $117,858,921 in 1885 to $498,699,637 in 1910.

The total postal receipts rose from $42,560,844 in 1885 to $224,128,657 in 1910, an increase of $181,567,813.

The postage rate on second-class matter in 1885 was double what it is now.

During the intervening period the weight of second-class matter had increased about 600,000,000 pounds.

Now we will get down a little closer in this business and see what has happened within the last five years.

1906-1910.

In 1906 there was a gain in weight of second-class matter of 41,674,086 pounds; in that year the deficit was $10,516,999.

In 1907 there was a gain in weight of 52,616,336 pounds — 11,000,000 pounds more than in 1906; the deficit was reduced to $6,653,283.

In 1908 there was a *loss* instead of gain in weight of second-class matter of 18,079,292 pounds; the deficit went up to $16,873,223, an increase over the year before of more than $10,000,000.

In 1909 there was only a slight gain in weight of 28,367,298 pounds; the deficit went up to $17,441,719.

In 1910 there was a gain in weight of 94,865,884 pounds, the largest ever known; and the deficit dropped to $5,848,566.88.

From 1906 to 1910 there were 198,863,387 pounds increase in the weight of second-class matter; the deficit was $4,668,432.12 less in 1910 than in 1906.

The impression is prevalent that the amount paid for railway transportation was cut down the past year, but the truth is that the railroads were paid $44,654,514.97, the railway mail service and the postoffice car service cost $24,065,218.88, a total of $68,719,733.85, which is more by a half million than was paid in 1909, and over $7,000,000 more than was paid in 1906.

It is claimed that there is no definite relation between deficits and second-class matter; very well, the foregoing are the official figures; let them speak for themselves.

In the whole history of the Postoffice Department, neither an increase of second-class matter nor a reduction of the postage rate has ever increased deficits, no matter what burdens have been piled upon the service in the way of an extension of city delivery, the establishment of rural free delivery, the multiplication in number and increase of pay of officials, increase of government free matter, increase of railroad and other transportation charges, nor an increase in the obstructive energies of postal officials directed against the publishing business. [See In Memoriam below.]

It has come to be generally understood and conceded that second-class matter originates mail of the other classes. The Postal Commission testifies that "No sane man will deny that second-class matter is the immediate cause of great quantities of first-class matter." Mr. Madden and Mr. Lawshe said the same thing. Meyer said that "It is known that second-class matter is instrumental in originating a large amount of other classes of mail matter." To what extent this is so can not be determined with exactitude, but the official figures given throw a flood of light on the subject.

There are four classes of (paid) mail matter — first, second, third and fourth. The first comprises letters and postals, the second newspapers and periodicals, the third circulars, and the fourth merchandise.

How, of themselves, could the first, third and fourth classes develop faster than the growth of population? Does not their extension depend upon the business energy and the intellectual activity of the people, and in turn do not these depend very largely upon the circulation of the public press?

Will it, therefore, be deemed unreasonable to conclude that of the $202,064,887.96 of stamps sold for the first, third and fourth classes of mail matter last year, $150,000,000 of it originated immediately, remotely and cumulatively from the second class? How else than in some such way can we account for the prodigious development of the postal business, which has outrun population sixfold or more?

The late Senator Dolliver, at the American Periodical Association's banquet, at the New Willard hotel, at Washington, a year ago, said: "I look upon every one of your little advertisements as a traveling salesman for the industries of the United States."

The amazing development of the industries of the country is in a large measure due to second-class matter; the great increase of second-class matter is due to the low postage rate; and the wonderful expansion of the postal establishment is based chiefly upon the widespread distribution of newspapers and periodicals.

The foregoing figures are respectfully submitted; they are official; and their significance can be interpreted by any intelligent and thoughtful person. In the presence of these figures, is it too much to claim that the Government has never lost a dollar in transporting second-class mail, that it is by far the most profitable of any, and that, were it withdrawn or greatly curtailed by an increase of rate, the postal establishment would collapse into bankruptcy?

In view, also, of the foregoing figures it is hoped that the Government will assume a less antagonistic attitude toward the publishing business, and encourage and promote the circulation of the public press rather than repress and curtail it. Its obstructive course has been pursued too long, having no basis in justice, business foresight, or common sense.

Let there be a realization and an awakening!

IN MEMORIAM.

During the last fiscal postal year the death list of publications footed up to **4,229.** Of these, **504** died a-bornin', that is, were denied entry; the others — **3,725** — were papers that had been established.

In the decade from 1901 to 1910, inclusive, **11,563** publications were strangled at birth (denied entry), and of established papers that died there were **32,060.**

How many of these were forced to give up the struggle for existence on account of the hard conditions imposed by the Government, we have no means of knowing. It is not found in the annual reports. It is beyond question that with sample copies cut off and necessary credit for subscriptions forbidden, no publishers without a large cash capital to draw from can start and keep going in competition with old established papers.

Why at this time, when the people are trying to get rid of monopoly, the Government should thus build one up, is hard to comprehend.

We are informed that the rule in regard to expired subscriptions "has met with strong approval and continues to grow in favor with publishers and the public generally." This statement is made by the newly installed Third Assistant Postmaster-General, but it is a delusion which Mr. Britt has unfortunately inherited from his predecessor. It may be true as to those benefited by the monopoly, but not as to those who have been put down and out.

"**Dead men tell no tales.**"

January, 1911.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Disputed Capital.

W. P. R., Medina, Ohio, writes: "What course should a proofreader pursue in regard to capitalizing the word State, meaning one of the United States, provided he follows the Standard Dictionary, or Webster's new edition, or the Century? I have always capitalized it for thirty years on one journal, but now the editor wants a small s, and that, too, as he claims that the books named do not call for a capital. If dictionaries are so ambiguous, we ought not to have one. To me their language can not be plainer."

Answer.— The proofreader who follows the dictionaries named will always capitalize State for one of the United States — also Territory in similar use. All of them capitalize the State or Territory, a State or Territory, States or Territories. If an editor, or any person in authority, orders the use of small letters, of course the proofreader must obey, unless he can persuade his editor or other person that the capital should be used. The editor who says the dictionaries do not call for a capital must have decided very hastily, without bothering to ascertain their usage at all. No ambiguity is present in the dictionaries, all of which use the capital letters throughout their text, although they had to admit that some people do not capitalize the words, in order to make a truthful record of uses. The only one that is not so precise as to note the fact that sometimes the capital is not used for State is the Standard, but they all say that Territory is capitalized, without saying that sometimes it is not. Our reason for saying so much about this matter is that these words are examples of a large number of terms that are capitalized by our best writers and printers in certain uses, and of course there is good reason for such practice. Among the many who adopt the practice none are better qualified to decide than are the men who made the dictionaries. Only one reason is possible for choosing the capital for certain uses of common nouns, and that is that the uses are so particular that they become proper nouns. Even when the words are plural they have more of such particular or proper aspect than they have of the common one, except when used in really common senses. The Standard Dictionary introduces its particular definition of State with "[S-]," which means that in this sense the word is capitalized. Territory is similarly treated, and it is said that "an organized Territory has a government similar in many respects to that of a State." Under the word erection this dictionary mentions the erection of a Territory into a State. The newest edition of Webster, "Webster's New International Dictionary," has at the beginning of its definition of State "[often cap.]," meaning that the word in the sense of that particular definition is often capitalized, but not always, that is, not by all persons. Its definition of Territory has in brackets "[cap.]," that is, capitalized in this sense, and the definition is the same one that was in Webster's Unabridged and the International, the two preceding editions: "In the United States, a portion of the country not included within any State, and not yet admitted as a State into the Union, but organized with a separate legislature, under a Territorial governor and other officers appointed by the President and Senate." As said above, this appears in three Webster editions. All these editions have the words capitalized throughout their text, and so have the other dictionaries. Worcester's dictionary did not capitalize them. The Webster definition as quoted shows a failure as to complete recognition of the principle exemplified, for that prescribes Legislature and Governor for these words, as well as State, Territorial, President, and Senate. In this practice, as respects the word inquired about, and the other which we have considered because of the evident similarity, all American lexicographers agree, except the old one whose work is practically dead. This certainly could not be so without strong reason in favor of it, and this agreement constitutes the strongest possible authoritative prescription as to choice of form.

Comma Before Conjunction.

The following letter is from a proofreader who does not say whether he wished it printed or not. We assume that its publication can not give offense, and our reason for using it is evident. "I have read your article on the 'Strange History of a Comma' in the December issue with a great deal of pleasure. For twelve years I was employed with a publishing house that insisted on the use of the comma before the conjunction and. During the time I was working at the case I used to think that its use was decidedly wrong, because I, too, had been taught differently. I felt then that it was simply an idiosyncrasy of the head proofreader, even though I knew him to be a man of exceptional ability. Later, I was advanced to the proof-desk. While I used the comma at first because it was the style of the office, it was not long before I discovered that its invariable use prevented any misconception of an author's meaning. As I advanced in knowledge, experience, and proficiency, I realized that its use should be made universally imperative. I resigned my position as proofreader to become assistant manager of the printing department of a large department store. The bulk of our work came through the advertising department, the manager of which was a good advertising man but a poor grammarian. My efforts to rectify his mistakes were resented, and were finally discontinued. He was one who insisted on leaving out the comma before the conjunction, and the things he had to resort to to make his meaning clear were often ludicrous. For instance, in advertising handkerchiefs with various color-combinations, he would say: 'We have them in black-and-white, blue-and-white and pink-and-white.' He felt that by using the hyphen there could be no misconception. This is partly true. But it is also true that by the use of the comma after blue-and-white all the hyphens could have been omitted, and he would not have been led into the following: 'We have them in black-and-white, pink-and-white, lavender-and-white and navy blue-and-nile green-and-white.' This is not a cooked-up phrase, but an actual occurrence in a catalogue. I wonder how many people got a true conception at first reading! I know that I didn't. How much better to have said: 'We have them in combinations of black and white, pink and white, lavender and white, and navy blue and nile green and white.'"

MRS. LEEDER — Norah, do you ever repeat anything you hear my husband and myself say to each other when we have a slight difference of opinion?

Domestic (crossing herself) — Th' saints forbid, mem! — *Chicago Tribune.*

Written for THE INLAND PRINTER.

HARMONY OF COLORS.

NO. IX.— BY J. F. EARHART.

COMBINATION OF COLORS UPON DIFFERENT COLORED PAPERS.

IN printing colors upon different colored papers, the color or tint of the stock must, of course, always be considered as one of the colors in the combination. In selecting colors to be printed upon a colored paper, it is well to keep in mind a few simple facts concerning the harmony of colors.

First — It is safe to use inks which bear a close relation to the color of the paper selected, provided there is enough difference in depth of tone between the ink and the paper to produce an agreeable contrast.

Second — It is safe to use inks which are complementary to the color of the paper, provided violence of contrast is avoided by modifying one or more of the colors with white, gray or black.

Third — It is safe to use one or more inks which are related to the color of the paper, in combination with one or more inks complementary to the color of the stock.

Inks that are neither related nor complementary to the color of the stock should generally be avoided, because these combinations as a rule will not be in harmony unless the stock is a straight gray or very nearly so.

After having selected the color of the stock for a booklet or catalogue, the question arises, "What colors can we use to produce a harmonious result?"

Say the job is in two printings. We may use two colors (a full color and a half-tone) closely related to the color of the paper, or we may use one color closely related, and another color complementary to the color of the stock selected. The first will produce a harmony of relative colors — which is generally the most pleasing to the refined eye; and the second will produce a more striking harmony through contrast of complementary colors. We may also use two colors (a full color and a half-tone) both of which are complementary to the color of the stock.

In speaking of complementary colors in printing, we include not only the pure or spectrum color, but also the same colors when modified by mixture with white, gray, or black.

If a third color is desired, then a gray which is closely related to the color of the paper, or to one of the inks used upon the job, will prove to be effective. The tone of the gray can be made light or deep, to obtain a sufficient contrast to the color of the stock.

If the stock selected is somewhat deep in tone, then a good result may be reached through the use of white or gold as the third color.

Say the color selected is the Lincoln-green, Herculean cover. A green-black and pale yellow-green will produce a pleasing harmony upon this color. A green-black and rose-pink will also look well. A deep green-black and scarlet-vermilion will be very effective. An orange-black and pale orange will also be effective. A crimson-black and pale yellow-green will make another fine harmony upon this stock.

Every one of these combinations will also be very effective printed upon the Narcissan color of the Cadmus cover; also upon the empire-green of the Advertisers' covers.

All these combinations with slight variations will also look well upon the bottle-green of the Princess covers. This color, being darker than the others mentioned, would be made more effective by the addition of a gold ink to the combination.

We have frequently referred to colors as being *red-black, orange-black, green-black,* etc. By *red-black* we mean a pure black slightly changed by mixture with the normal red as given in the circular diagram, to which we have frequently referred in former numbers of THE INLAND PRINTER. The result should be a black, slightly inclined toward red. *Red-gray* — a pure gray slightly modified by mixture with red. *Orange-black* — a pure black modified with a deep orange. And so with the *yellow-black, green-black, blue-black, violet-black, purple-black* and *crimson-black.*

We have selected these dark colors for many of the combinations given, not only for the purpose of contrast, but also because, as the printer well knows, many jobs of printing contain cuts or other matter which will appear better in black, or in a color approaching black, than when printed in a positive color.

We will close this article with a number of carefully selected lists of combinations for printing upon various colored papers which can be obtained from the dealers in most of our cities. We have made selections from the following well known cover-papers: Princess, Herculean, Cadmus, Buckeye, Avon, White House, Advertisers' and Enfield Stucco.

In each case we have given a number of combinations, followed by the names of papers upon which they may be used with good effect:

Yellow, and deep gray, or orange-black.
Pale yellow-green, and dark purple, or purple-black.
Pale yellow-olive, and deep yellow-brown, or orange-black.
Pale blue, and deep yellow-brown, or orange-black.
Yellow, and red-gray, or red-black.
Pale yellow-green, and red-gray, or red-black.
Pale yellow-olive, and red-gray, or red-black.
Pale blue, and red-black.

PRINTED UPON

Princess — Dixie-gray, Maltese, and chocolate.
Herculean — Oxford-gray, Havana-brown, doe-skin, army-brown, and coffee.
Cadmus — Macedonian, Spartan, Narcissan, and Thessalian.
Buckeye — India, shell-pink, light gray, French-gray, brown, and dark gray.
Avon — Brown, and drab.
White House — Brown, and gray.
Advertisers'— Clover, nut-brown, and walnut.
Enfield Stucco — Gray, drab, clay, and brown.

Pale yellow-green, and red-black, or purple-black.
Yellow, and purple-black.
Yellow-olive, and orange-black.
Pale orange-yellow, and orange-black.

PRINTED UPON

Princess — Wine, and chocolate.
Herculean — Army-brown, and Lincoln-green.
Cadmus — Bœotian, Spartan, and Narcissan.
Buckeye — Brown, and dark green.
Avon — Brown, and drab.
White House — Brown, gray, and green.
Advertisers'—Clover, empire-green, nut-brown, and walnut.
Enfield Stucco — Brown, and drab.

Pale red-tint, and red-black.
Yellow-green, and red-black.
Gold, and red-black.

PRINTED UPON

Princess — Scarlet, and wine.
Herculean — Pompeian-red.
Buckeye — Scarlet.
Avon — Wine.
Advertisers'— Cardinal.

When red or scarlet papers are selected, then it is generally best to use a gold ink as one of the colors in the combination. If the color is deep, then a combination of gold, white, and red-black will prove very effective. When scarlet, orange or other violent colored papers are selected, then the number of good combinations is necessarily limited.

Green-yellow, and deep violet, or violet-black.
Pale yellow-brown, and violet-black.
Pale yellow-green, and violet-black.
Pale green-yellow, and yellow-black.
Pale yellow-brown, and yellow-black.

PRINTED UPON

Princess — Violet and Tyrian-purple.
Cadmus —Athenian.
Advertisers'— Royal-blue.

White and gold may be added to any of these combinations, with good effect.

Yellow-gray, and red-black, or orange-black.
Yellow, and red-black, or orange-black.
Pale orange, and orange-black, or blue-black.
Yellow-pink, and red-black.
Pale blue, and orange-black, or blue-black.
Pale turquoise, and red-black.

PRINTED UPON

Princess — Maltese, and Dixie-gray.
Herculean — Columbia-blue, cadet-blue, Oxford-gray, Havana-brown, and doe-skin.
Cadmus — Macedonian, Athenian, Spartan, and Thessalian.
Buckeye — Light gray, French-gray, brown, and dark gray.
Avon — Drab.
White House — Brown.
Advertisers'— Empire-green, nut-brown, and walnut.
Enfield Stucco — Blue.

Yellow-gray, and orange-black, or red-black.
Pale yellow, and orange-black, or red-black.
Yellow-green, and orange-black, or red-black.
Yellow-olive, and orange-black, or red-black.
Pale turquoise, and orange-black, or red-black.
Yellow-green, and purple-black.
Yellow-olive, and purple-black.

PRINTED UPON

Princess — Dixie-gray.
Herculean — Colonial-buff, coffee, doe-skin, and Havana-brown.
Cadmus — Thessalian, Spartan, and Narcissan.
Buckeye — India, buff, light gray, French-gray, and brown.
Avon — Brown, and drab.
White House — Brown, and gray.
Advertisers'— Straw, nut-brown, and walnut.
Enfield Stucco — Gray, drab, buff, clay, and brown.

Pale yellow-green, and red-black, or purple-black.
Pale green-yellow, and dark green, or green-black.

PRINTED UPON

Princess — Sylvan-green, and bottle-green.
Herculean — Lincoln-green, and Shamrock-green.
Cadmus — Olympian, and Narcissan.
Buckeye — Nile-green, and dark green.
Advertisers'— Olive, clover, and empire-green.

The use of white or gold upon any of the green papers named will add very much to the effectiveness of the combination.

Pale yellow-green, and deep yellow-brown.

PRINTED UPON

Herculean — Colonial-buff, and coffee.
Buckeye — India, Nile-green, shell-pink, primrose, lavender, buff, light gray, and French-gray.
Avon — Brown, and drab.
White House — Brown, gray, and green.
Advertisers'— Straw, heather, olive, and gold.
Enfield Stucco — Gray, buff, and clay.

White or gold may be used with good effect in any of the combinations given in the foregoing lists, especially when the deeper or subdued tints of paper are selected.

In combining gold and colors, a color or tint in a border, panel, or initial letter may be greatly enriched by the printing of a gold tracery over a color. A variety of effects of this nature, well illustrating this principle, is shown upon Plates 44 to 48 of the *Color Printer*.

This effect may be obtained without much labor. The printer may take a twelve-point solid rule border, and print same in a middle tint of pink, blue, or some other color, and then print in the center of it a four-point rule or open border, in gold bronze. If the work is well done, the gold will cause the border to appear very luminous.

The best printers of Germany have obtained some beautiful effects by this method during many years past.

In printing colors upon black paper, it is generally safest to select warm colors rather than the cold ones. The warm colors are those lying between crimson and green on the right side of the circular diagram shown in THE INLAND PRINTER for May, 1910.

Scarlet-red and gold make a very effective combination upon black. Where a third color is desired, a pale yellow-green or yellow-olive will prove very effective. Red and a pale turquoise-blue will combine well upon black. A deep red-purple and light yellow-green will be very harmonious upon black. The addition of gold will greatly enrich this combination. A pale yellow-green and deep yellow-brown will also appear well upon black. The addition of gold or white to this combination will be very pleasing.

In conclusion, it may be well to call attention to the fact that gray has a uniting or harmonizing influence when used in any combination of colors, whether painting or printing. A combination of colors which may appear somewhat discordant or lacking in harmony, may be greatly improved by a judicious use of gray throughout the design. For example, two colors may clash, when placed side by side, in direct contrast. Now, if a band of gray is placed between them, the effect becomes at once fairly harmonious. If the gray is slightly tinted with one of the colors, then the effect will be still further improved, and the combination is no longer discordant.

(Concluded.)

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Stopping out Varnish for Grain Plates.

F. V. B., Cincinnati, Ohio, requests an answer to this query: "In using the dusting-box on zinc plates over a design I block out the parts that don't want to be grained with opaque. In burning in the powdered asphalt the opaque lifts up in many places. Can you give me any remedy for this trouble?"

Answer.— Certainly. Don't use opaque. Use asphalt or shellac varnish.

Asphaltum or Collodion Molds from Electros.

"Designer," Cincinnati, Ohio, writes: "I make a certain kind of mold from electros or nickeltypes by flowing with collodion or asphaltum, dissolved in ether, over it, but as a rule both mixtures stick to the metal. Can you tell me what to use that will prevent these solutions from sticking to the plates? I have rubbed over the surface of the metal all kinds of oil but without any success."

Answer.— The publication of your query here will undoubtedly bring you help in this interesting problem. Anything rubbed on the electro to prevent the sticking is washed away by the collodion or asphaltum solutions. If you will add rubber cement to the asphalt, and a little paraffin as well, the adhesiveness of the asphalt should be overcome. Castor-oil in the collodion may prevent it from sticking.

Commercial Illustrating and Wax Engraving.

D. A. S., Rochester, New York, asks: "Can you recommend a correspondence school for commercial-art illustrating? Have you anything in the line of books that covers the subject. Also have you a book to teach wax engraving?"

Answer.— "Letters and Letter Construction," by F. J. Trezise, is one of the first books a commercial art student should possess and there is a five-foot book shelf of others. It would be as difficult to recommend a correspondence school for you as to tell you a good incubator for chicks. They both use hot air — the school uses it in its advertisements. One good source of the best commercial designs for study is in the advertising pages of THE INLAND PRINTER and other magazines. There is no book published on wax engraving.

Rotary Photogravure.

P. V. H., Cleveland, Ohio, asks: "To settle a dispute in our shop will you tell us whether in rotary photogravure the half-tone positive is made in the camera or done in the printing-frame? One of our photographers says that a crossline screen is put up in a positive camera with a negative and a positive made from it, and this is printed on a carbon film which is transferred to the copper roll, developed and etched. I hold that an exposure is made on the sensitized carbon sheet with the cross-line screen, and afterward an exposure made under the positive, so that the carbon sheet gets two exposures instead of one. Which of us is right? This is to settle a bet."

Answer.— You are both right, and to settle the question of the stakes, if they are not liquid, forward them to the judge. Betting is not a crime in New Jersey, where he lives. Both methods have been used, but the latter is the one generally adopted. It has the advantage that the screen lines on the carbon tissue are likely to be sharper than when they are made in the camera. It must be remembered that the screens that come for rotary photogravure are made on one side of a sheet of plate glass and that they consist of transparent cross-lines through a coating of non-actinic varnish. It was considered safer to use these screens in the positive camera, but it has been found that with care there is little risk of breakage in the printing-frame. The only danger is yellow stains, which come if the sensitized carbon tissue is not thoroughly dry.

Offset Printing for Catalogues.

In his "Review of the Year's Progress in Processwork," in the "Annual," Mr. William Gamble refers to offset results in these words: "We have seen fashion designs, machinery, motor cars and other familiar objects of commercial illustration portrayed by the offset press. And in an American trade journal — THE INLAND PRINTER — there have been printed four pages from half-tone blocks and type and the same four pages printed on the offset. It must be confessed that the result does not appeal convincingly in favor of the offset method. There is something captivating about it, but when one turns to the corresponding typographic examples one has a haunting feeling in favor of the old love. The hard-glazed paper so smooth to the eye and touch, the dense-black ink, the cleanliness of tone, the delicate softness of the vignettes and the general vigor of the whole strongly appeal. It is like looking at the smart, well-dressed man in the case of the typographic half-tones, and at the gray, shabby commonplace of the very ordinary man in the street, in the case of the offset. No doubt the public taste will have to be educated to offset printing just as it has been to half-tone printing. The grayness will probably disappear as inkmakers better realize the needs of offset printing, and as printers become more accustomed to handling half-tone offsets. This method is just as much in its infancy as half-tone printing was fifteen years ago, when letterpress half-tones were as often as gray and smudgy."

Offset Transfers to Reverse Them.

J. W. J., Boston, Massachusetts, inquires: "What is recommended as the best way to reverse transfers for the offset press? We do it here by transferring from the original transfer to a thin sheet of special rubber and then offsetting that onto the grained zinc sheet for attachment to the offset press."

Answer.— The customary way is to pull an impression from the original engraving, whether it be in relief or intaglio, on a hard-surfaced transfer paper. The transfer ink should be thinned slightly with a strong varnish. Then, while this transfer is fresh, lay it face up on the stone in a litho hand press and lay upon it a piece of "Scotch" transfer paper properly dampened. Pull both through the press. A copperplate press also can be used for the purpose, but not a Washington hand press. It is a good plan to lay a thin strip of celluloid or waxed paper between one end of the transfer sheets, so as to give a place to get hold of them

when pulling apart. This should be done at once, slightly warming the transfers so as to soften the ink and gelatin in the hard transfer paper. There is a "trick" about getting the second transfer sheet just the right dampness that can only be learned by practice. There are no two makes of transfer paper that will work alike, so you will need to experiment with the particular kind of transfer paper you use. When you find transfer papers that will do the work properly for you, do not change to other brands. Any lithographic supply house will recommend you the kinds of transfer paper required from the kinds they have in stock.

Half-tone Screen for Intaglio Engraving.

R. W. G., Providence, Rhode Island, writes: "For intaglio engraving on copper rolls I use a half-tone screen in which there are transparent lines with black squares. This I now get by putting the half-tone screen, with black cross-lines, in a plateholder with a wet plate behind it, and as close to it as possible. I draw the slide in the darkroom and expose for a minute or so to a sixteen-candle power electric bulb at right angles to the plate and across the room from it. I use, of course, for this sensitive plate a sheet of crystal plate glass which is perfectly flat and gives me squares exactly the same size. I develop with sulphate of iron and intensify with copper and silver, and finally coat the plate with a hard "diamond" spirit varnish. The scheme works very well and I only want to know if there is a better way."

Answer.— There is another way, though it is a question whether it is a better way, to make a positive copy of a half-tone screen, and that is to use the screen as "copy" in a positive camera, such as is used for making lantern slides. The drawback about this method is getting even illumination and absolute sharpness to the corners — the latter being a question of the size and kind of lens used. When copying a screen in this way the best diaphragm to use should be a square one turned so that sides of the diaphragm run in the same direction as the lines in the screen. An advantage of making the screen in the camera is that you can reduce and enlarge, if you wish, and thus get screens any degree of coarseness or fineness desired. Of course you have thought of printing the half-tone screen on a process dry-plate using the printing-frame. By developing with glycerin or hydroquinon this gives a clean and beautiful screen, though under a magnifier it is found not to be as sharp as the wet-plate screen, no matter how the latter is made.

Exposures in Half-tone Negative Making.

"Dry Plate," Rochester, New York, writes: "I am an old dry-plate photographer and am now experimenting in half-tone negative-making with an emulsion of my own devising. My trouble is to find some simple rule for determining the exposure time and diaphragms with changes in the color and character of 'copy' and in the varying reductions and enlargements. I have tried to study the different mathematical calculations for doing this, but they are too deep for me. I am sure a suggestion from you would help others as well as myself."

Answer.— If "Dry Plate" will but recall how he figured out the proper exposure when he was learning to make ordinary dry-plate negatives and adopt the same method he will but follow the plan of all half-tone operators who have gone before. In all uses of the camera there is the extension of the bellows, character of the copy, lens, diaphragm and strength of light to be considered. The writer began dry-plate making with an exposure book in which he recorded the date, subject, light, lens, plate, diaphragm, length of exposure, etc. Then, after development, the success or criticism of each exposure was made as a reference for the treatment of a similar subject another time. Harold Hood, of London, makes the good suggestion, on this very subject, for half-tone operators to have a scrap-book, or exposure album, in which they should paste all the copies or portions of copies they can lay their hands on that are different in color, surface or character, and on the page with it should be recorded the exposure, lens, diaphragm, screen distance, kind of light, when electric lamps are used the type and distance from copy, etc., and have these examples of copy numbered and the album indexed so that when a question arises as to the treatment of a new piece of copy, why just refer to the index and find the screen distance, diaphragm and exposure that were successful with similar copy before. In this way they have before them "past performances." For experience is the best teacher after all.

Dry-enamel Process.

"Apprentice," Philadelphia, Pennsylvania, writes: "I am an apprentice at photoengraving, my business being to do the printing. We have a new journeyman who works the dry-enamel process but will not let any one get wise as to how he makes the solution. What I write to you for is to know if you could tell me any book where I could find how to make this dry-enamel solution? I see you answer others who are in trouble. I am sure you will help a young man who is working hard trying to learn the business."

Answer.— The "secret" for the dry enamel was given away in this department many years ago and several times since then. In THE INLAND PRINTER for March, 1902, page 893, you will find instructions for the whole process, though here they are in brief form, as you know how the process is worked and only need to know the formula for the solution and the chemical used in development. The dry-enamel solution in its simplest form is:

Water	10 ounces.
Albumen (whites of two fresh eggs)	2 ounces.
Pure white rock candy, or white sugar	½ ounce.
Bichromate of ammonia	¼ ounce.
Chromic acid	75 grains.
Aqua ammonia	¼ ounce.

For development use finely powdered anhydrous carbonate of soda and brush over the print on metal until the image stands out clear. The darkroom in which you develop the print must be, as you know, slightly damp. On wet days it will be damp enough, but on dry days it may be necessary to sprinkle the floor of the darkroom with water. One can get all kinds of effects by breathing on the plate when developing. If the powder should stick to any portion of the surface where it is not wanted, a little finely powdered salt will remove it. Burn in the enamel as usual and then develop with cold water. To remove scum from the plate try a little damp salt or very weak potash solution.

The Offset Press Discussed and Analyzed.

Swain's Quarterly, the house organ of John Swain & Son, Limited, Fleet street, London, England, analyzes recent statements published in THE INLAND PRINTER regarding the offset press, as follows:

"That the offset press has come to stay there can be no question; but before it will be capable of its maximum utility, much ground has still to be covered. Much discussion and many experiments, not to say many failures, will occur before it is finally relegated to its proper sphere of action; for, like all other processes, it has its limitations. In placing a new thing on the market there is no doubt a tendency to overstate its claims, and some allowance must be made for the natural enthusiasm of the salesman. On

the other hand, to condemn the whole thing because certain work can not be done equal to that on a letterpress machine seems to indicate either a superficial study of the case or — prejudice. Two entirely opposite views have been published in recent numbers of THE INLAND PRINTER, written respectively by Willis J. Wells and Clarence W. Dickinson, and it may be interesting to make a comparison of the opinions expressed, and so come a step nearer to a better knowledge of the machine's possibilities.

"The writer of the first article, who, for the sake of brevity, we will call A, makes the following sweeping statement: 'The claim that a half-tone can be printed on rough paper by the offset press and give in the final presentation of the picture all the beauties, lights, shades and the fine handwork of the original engraving is entirely and utterly absurd.' We have not yet seen this claim put forward. He continues: 'If the offset work is done from the plate itself, there is always a loss of most of the fine points in making the transfer. If the offset work is done from the original negative, there is the loss of the expert etchers' and finishers' work, which is a large part of the beauty and value of a half-tone engraving. The reproduction of any half-tone by the offset press coarsens the work and takes away from it that snap, definition and luster which are peculiarly the qualities of a first-class half-tone, printed in a first-class manner.' A then goes on to say that the illustrations which accompany his article, and which are produced by both methods for the sake of comparison, are 'perfectly fair specimens.' With this we must differ; but we will leave B to reply: 'I have scrutinized these inserts very carefully, and find that the greatest care was used in the make-ready and printing of the half-tones on the flat-bed press. The stock used was radium enamel paper, which is one of the best grades of enamel stock. It is very evident from the appearance of the job that an extremely high-class half-tone ink was also used in the printing. The offset sample produced from transfers from these same half-tones was printed on a cheap laid stock. The difference in the price of the paper alone is evidence of the unfairness of the illustration. A scrutiny of the offset job shows that an extremely poor transfer was secured from the originals; in fact the work has every evidence of the transfers being pulled from the half-tones after they had been run for several thousand impressions on the printing-press.' B might have added that to take transfers from half-tone *blocks* is not the way to obtain the best results on the offset press; as far as we are concerned, that method is obsolete.

"To return to A. He writes: 'One of the claims for the offset press is that half-tone work can be produced upon rough paper, and is, therefore, more artistic than the same work produced upon smooth paper; fails to see any reason why a piece of rough paper is any more artistic than a piece of smooth paper.' We think very few will agree with him in this. He proceeds: 'On the contrary, that only is truly artistic which is adapted to efficiently serve the purpose of its creation.' With this we are entirely in agreement, and we believe the offset press will exactly meet a demand which has been formulated for years past, namely: to obtain half-tone effects on paper with a rough or matt surface at reasonable cost.

"B replies on this point: 'My claim for the offset press, and I believe it is the claim of every fair-minded person interested in this machine, is that results can be produced and effects accomplished through the means of offset lithography that can not possibly be duplicated or even approached in letterpress printing. Any printer who understands his business would never attempt to print a half-tone on a piece of rough stock on a "letterpress." He knows it can't be done with any degree of success. This work can be done on the offset press. Highly finished enamel stock has been the bane of the printer for years. He would willingly purchase any grade of paper other than enamel stock if he had some means whereby he could produce printing replete with half-tones which would be as salable and be received with as great favor by the catalogue purchaser as the present enamel stock. This is due to the innumerable perplexities which abound in executing a piece of printing on highly coated papers, which difficulties are only too well known to the concerns which are compelled by their present processes to use it. The offset press opens a field whereby the printer can entirely eliminate enamel papers, and use the same priced papers in good grades of antique finish, "eggshell book," or any stock with a hard surface, which papers are now completely barred from half-tone letterpress printing. It has been my pleasure to see within the past six months several very beautiful catalogues, produced from half-tones by the offset process, on rough and hard papers that could not be used by the letterpress printer. That these jobs have given satisfaction is evidenced by the fact that the purchasers have announced that they will have no more half-tone work printed on the eye-trying enameled stocks.'

"B concludes with a little sermon on this age of invention and progress, and says 'the laggards are going to find themselves in the embarrassing position of watching the procession of twentieth-century printers pass them, leaving them, in the words of Kipling, "A mile and a half behind"'; but taking a broad and unbiased view, we think the following conclusions are somewhere near the bed-rock of the controversy as it stands at present:

"The success of every process is governed by the mediums employed.

"Enameled surface papers are the correct medium for the printing of half-tone blocks on letterpress machines. The printing of half-tone blocks on letterpress machines will not be supplanted by offset lithography in our time, if ever. Each has its own sphere.

"The details of a picture are shown with greater clearness and precision in a half-tone block printed on enameled-surface paper on a letterpress machine, and this will continue to be the method generally in use.

"A softer effect, more pleasing to the artistic eye, is produced on dull rough-surface papers on the offset machine, but a certain amount of sharpness in detail is sacrificed. Every advertiser does not want clearness of detail so much as good general effect.

"Every kind of subject is not suitable for offset printing, but nothing is unsuitable for a letterpress machine.

"Paper suitable for offset printing, of the same thickness as enameled paper, weighs materially less and therefore reduces the paper bill, even although sold at the same rate per pound.

"A catalogue printed on rough paper by the offset press weighs less and therefore reduces the cost of postage.

"Pictures printed by the offset method can be duplicated by means of *transferring* from the original plate, no electros being required. You simply take transfers and place them up on the sheet in the position required, in just the same way as when placing to stone.

"On the offset machine, the time and cost of making ready are practically eliminated.

"To obtain the best results on the offset press it is essential to have the right kind of plate to take transfers from. An ordinary half-tone block will not do for the following reasons: You would reverse the picture; you would have to use transfer ink for rolling up the block, and as this

would spread under pressure and become squeezed from the centers of the dots, these would become porous and the details in shadows would become solid.

"John Swain & Son, Limited, are in a position to advise and supply the right kind of plate. Among subjects most suitable for reproduction by the offset method are landscape, architecture, figure, fashions, portraits, letter-headings, lace, carpets, furniture, nursery and seedsmen's catalogues, etc.

"Machinery, motor cars, or any subject containing details which must be shown with great distinction, should be printed on a letterpress machine on highly coated paper."

COST COMMISSION FOR PHOTOENGRAVERS.

Sixty out-of-town persons attended the second conference of "Central and Western Photoengravers" held at Chicago on Friday and Saturday, February 17 and 18. Like the first conference, held two months ago, this one was under the auspices of the Photoengravers' Club of Chicago, and so popular is the club as host that the visitors almost unanimously ordered that the next meeting be held in Chicago also, with the provision that the conference defray the expenses.

Those in attendance included representatives from Denver in the West, Toronto in the East, St. Louis in the South and the Twin Cities on the North. E. W. Houser, chairman of the local club, welcomed the visitors and presided over the conference. In responding for the visitors, F. H. Clark, of Cleveland, said he was agreeably surprised at the increased attendance. He feared that the success of the first conference was due in a measure to the desire of many of those attending to take off a day or so. This gathering proved, however, that the trade was in earnest in its desire to get on a sound business basis.

W. B. Prescott, of THE INLAND PRINTER, spoke of the approaching era of coöperation, and said that those who saw the light should not be deterred by the indifference of the many. The fact that there are indifferent ones is the strongest possible reason why the agitation for more businesslike conditions through coöperation should be prosecuted with vigor.

"Mistakes of the Past" was the topic for the Friday afternoon meeting. With the aid of a stereopticon, George H. Benedict, of Chicago, gave an interesting and luminous address on cost of production as deduced from the work of several shops and hundreds of time-tickets.

L. F. Eaton, of Detroit; Roger C. Cunningham, of Kansas City; N. S. Amstutz, of Valparaiso, Indiana; Willis J. Wells, of Chicago, and others discussed trade conditions generally. Mr. Wells spoke on the need and desirability of individual costs, as compared with "averages," in which Mr. Benedict dealt. At an informal dinner in the evening the discussion continued under the guidance of Louis Flader, of Chicago, who acted as toastmaster. The topic for Saturday morning was "Future Possibilities," and a free-for-all discussion preceded and followed the reading of an appropriate paper by Paul Manz, of Chicago.

All this led up to the final session, when all hands got busy answering the topic "What Are We Going to Do About It?"

The result of this was the appointment of a cost commission to investigate and report to a future conference, which will be called by the commission. Each firm represented was assessed $10 to defray necessary expenses.

During the discussion it developed that there was much confusion arising out of misunderstanding of technical terms. A word used to express an idea or thing in one section had an entirely different meaning in another section. On motion of Mr. Flader the commission was instructed to prepare a glossary for the purpose of standardizing these terms. After hours spent in investigation, discussion and the exchange of experiences the conference expressed the opinion that minimum half-tones — 10 inches square — can not be made for less than $2, and that minimum zincs cost at least $1.20.

Chairman Houser appointed the following gentlemen to serve as the photoengravers' cost commission: L. F. Eaton, Detroit, Mich.; Fred M. Gage, Battle Creek, Mich.; Louis Flader, Chicago, Ill.; J. C. Buckley, of Minneapolis, Minn., and Willis J. Wells, of Chicago.

CONFERENCE ADVISES THE TRADE.

The last act of the conference was to whip into shape the deductions made from the investigations and discussions. Under the leadershhip of Mr. Benedict the conference summarized its judgment on costs — not selling prices — as follows:

In estimating the size of half-tones add one-quarter inch to the length and width of bevel.

On long narrow plates estimate the width as one-fourth the length.

Make no allowance for unmounted plates.

Make no sketches on speculation.

For retouching or grouping photographs and altering copy, the cost is double the labor cost.

For hand-tooling or outlining cuts, and proofs in colors, the cost is three times the labor cost.

HALF-TONES — From Photographs or Wash Drawings: Square finish, block measure, the cost is $1.30, plus 7 cents per square inch. Minimum charge 10 square inches.

For vignetting, the cost is fifty per cent more than for square finish.

For half-tones finer than 150-line, the cost is twenty-five per cent extra.

For extra negatives for half-tone groups, the cost is one-half as much as for half-tones made to be inserted.

For two-color half-tones from black-and-white copy, the cost of each plate is double the cost of an ordinary half-tone.

For line etchings on copper the cost is double the cost of half-tones.

For zinc half-tones, 85-line or less, the cost is twenty-five per cent less than for copper half-tones.

For anchoring half-tones on blocks, 15 cents per anchor.

ZINC ETCHINGS — From Black and White Line Drawings or Prints: The cost is 85 cents plus 3½ cents per square inch. Minimum charge, 10 square inches.

For reproductions from lithograph or steel-plate copy, script, penmanship and shorthand, the cost is fifty per cent extra.

For etchings of color-plates to register, the cost is fifty per cent extra.

For laying tints for color-plates, the cost is double the labor cost.

For reverse (white letter) etchings, on wood, the cost is fifty per cent extra.

For metal bases, 6 cents per square inch; minimum, 25 cents.

For mortising, on wood: Outside, 10 cents; inside, 15 cents. On metal: Outside, 15 cents; inside, 25 cents.

The cost commission will conduct further investigation into costs, and these figures may be revised. It was, however, the unanimous opinion of those present that the prices would be found to be accurate costs, on an average, when overhead expense and a reasonable profit are included in the computation.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

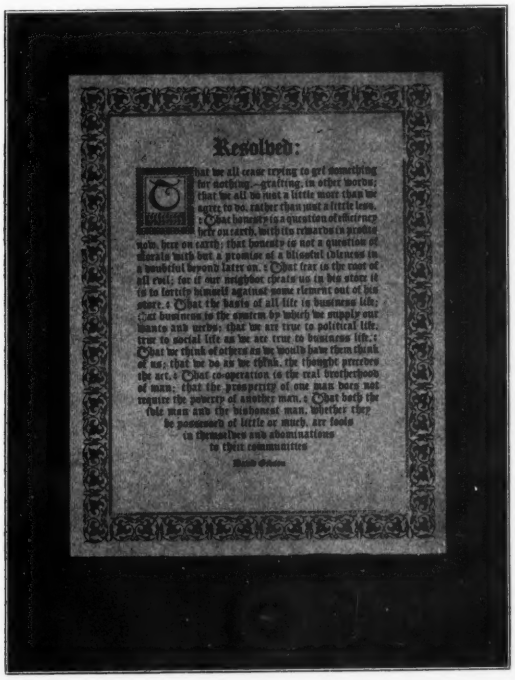
Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

WHITSON & SHEPHERD, Portsmouth, Virginia.— The letter-head is an unusually striking piece of type-design, and the colors harmonize very satisfactorily.

W. E. MCKINNEY, Metropolis, Illinois.— The sale bill is well arranged and we find very little opportunity for criticism. A trifle more care in the joining of the rules would help the general appearance.

O. R. THOMPSON, Jackson, Michigan.— The folder is very pleasing in arrangement and we find no opportunity whatever for criticism. The colors which you have used harmonize unusually well with the stock.

FROM the David Gibson Company, Cleveland, Ohio, we have received a copy of a resolution written by Mr. Gibson and gotten up in the characteristic style of Eli Black, of the Britton Printing Company. Printed in brown, red and gold, on light-brown stock, and mounted on a brown stock



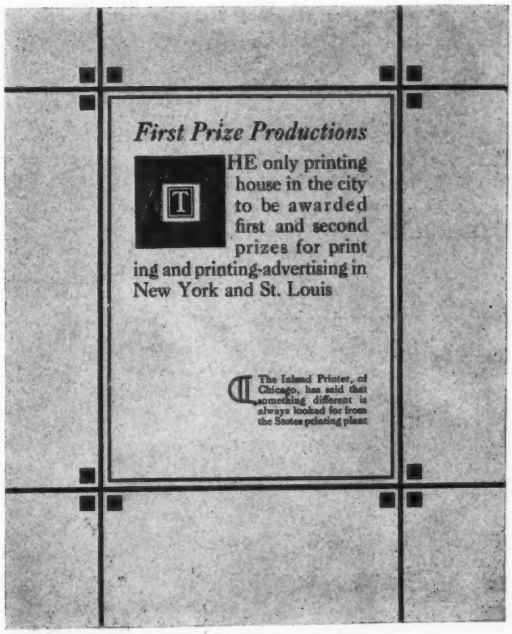
Handsome typography, by Eli Black, Cleveland, Ohio.

of darker shades, it forms a very rich and handsome piece of decorative printing. We show herewith a reproduction of this, although the beauty of the original is largely lost in the reproduction.

R. F. HARRIS, Lake City, Florida.— The letter-heads are unusually good in design, the one for the Florida Club being an original and clever treatment. Personally, however, we would prefer it without the heavy rule in color at the top. On all of the letter-heads good color schemes are used, with the possible exception of the one printed in blue, orange and green. On this one we think that a light and dark blue, together with the orange, would have given a more pleasing combination.

A. W. HAGEMAN, Bethany, Nebraska.— The Christmas greeting is well gotten up and tastefully arranged. As a matter of personal taste, we would prefer some type other than the script for the text matter of the inner pages.

FROM E. W. Stutes, Spokane, Washington, we have received a copy of a booklet gotten up to advertise the Stutes product. It consists of sixteen



Clever page arrangement, by Stutes, of Spokane.

pages and cover, printed in orange, green and black on India tint stock. The type arrangement is an unusually clever one, and we show herewith a reproduction of one of the pages.

OSCAR F. JACKSON, Lansing, Michigan.— The calendar is an unusually pleasing arrangement and the colors are good, although a little stronger brown or black would have been more satisfactory for the type inside of the panel.

THE Rice Press, Flint, Michigan.— Late blotters which you have submitted for criticism are among the best that you have yet sent in. The color scheme is unusual and very pleasing, as is also the arrangement of type and decoration.

C. R. TROWBRIDGE, Mishawaka, Indiana.— The booklet for the Dodge Manufacturing Company is well gotten up, the cover and title pages being especially pleasing. The combination of colors which has been used is also satisfactory and gives excellent results.

WILLIAM H. HARTY, Pittsfield, Massachusetts.— The blotter design is unusually clever in arrangement and we congratulate you upon the excellent effect which you have secured with patent leather as a tint-block. The typography of the blotter is especially well arranged.

FROM the Art Craft Company, Cleveland, Ohio, we have received a package of exceptionally pleasing automobile catalogue. The one gotten out to further the interests of Garford Motor Trucks is unusually handsome, the embossing, platemaking and colorwork being of the very best.

FORT BARRANCAS PRESS, Fort Barrancas, Florida.— Both of the specimens submitted contain altogether too much decoration and too much variety of color. Plain, simple type-designs in one or two colors are infinitely preferable to designs of this character and are much more economical to produce.

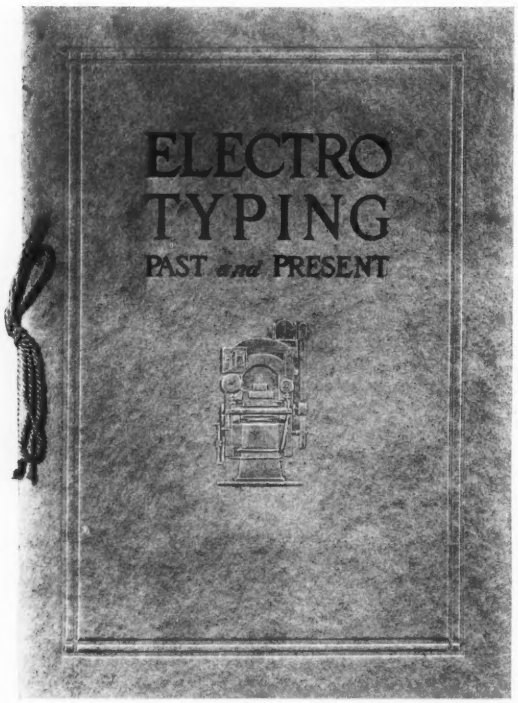
FRANK H. WEST, Detroit, Michigan.— The blotter is very pleasing in design and color, and we have no criticism whatever to offer, except, perhaps, that the line underneath the panel is rather widely spaced between words, and we would suggest that a little letter-spacing would give it a better appearance.

A. K. NESS, Cheboygan, Michigan.— The commercial specimens are thoroughly in keeping with the high standard which you have maintained in your former work. We fail to notice in them any opportunity whatever

for criticism, the whole work being handled in a pleasingly simple manner. The blotter on which you have used the large fist as an attractor is unusually good from an advertising standpoint.

A CALENDAR from Richard Gans, Madrid, Spain, is exceptionally attractive. Printed on separate leaves, with two months on a sheet and at the head of each sheet a three-color illustration, it forms a very attractive advertising feature and one which should do much to further the interest of the house issuing it.

AMONG the handsome booklets we have recently received, one from the Royal Electrotype Company, Philadelphia, stands out prominently. The work



Cover of a handsome booklet, from the Royal Electrotype Company, Philadelphia.

throughout is exceptionally well handled, and the printing in colors is unusually good. The cover is of heavy light-gray stock, printed in gray and orange and heavily embossed. We show herewith a reproduction of it.

H. EMMET GREEN, Anthony, Kansas.— The specimens are very neat and simple in type arrangement and we find little in them to criticize. We would, however, suggest that you use a trifle less space between words in work where text letters are employed. This refers particularly to the letter-head for Pirtle & Co.

H. E. GONDER, Wichita, Kansas.— As far as we know, the letter-head which you submitted is entirely original in design. We have received nothing at all like it and consider it a very pleasing conception. We would, however, suggest that you raise the lower group on the first page a trifle, as it is too close to the outer rules.

LEROY PRINTING COMPANY, Waterloo, Iowa.— The blotter design is well arranged, although we think that the printing of the decorative background in a slightly lighter color would tend to give the reading-matter in the panels more contrast. We would also suggest that you use a lighter orange, so that it will contrast more effectively with the black.

COWAN & BROOKHOUSE, Vancouver, British Columbia.— Your specimens are well handled and the colors are, in general, very pleasing. We would suggest, however, that on the church card printed on the pink stock, you use green instead of blue in contrast with the red. Your blotter is a very pleasing arrangement and shows a striking use of rules.

ED. H. FISK, Troy, New York.— The booklet is well gotten up, the arrangement being unusually effective because of its simplicity. Personally, we do not care for the color in which you have run the tint of the inner pages, but do not offer this as a criticism, as the combination with the other colors on the same pages is very satisfactory.

A BOOKLET from The Gerlach-Barklow Company, Joliet, Illinois, shows reproductions and gives descriptions of an unusually complete line of calendars handled by that company. Reproductions of calendar subjects printed in colors are tipped in the booklet and give one an excellent idea of the quality of work produced by the Gerlach-Barklow Company.

FROM the *Alaska Daily Record*, Juneau, Alaska, we have received an attractive menu. It is printed in dark green on light-green stock and tied with a ribbon, on the cover of which is tipped a half-tone. The harmony of the work throughout is good, although the first page of the menu is just a trifle crowded, owing to the size of type used for the solid matter.

A. D. CHEATHAM, Chattanooga, Tennessee.— A much darker green could have been used on the Christmas greeting which you submitted for criticism. A light, bright green, together with the red and gold, gives the whole page a rather weak, flashy appearance, which would have been avoided by the use of a darker color. The arrangement is very satisfactory.

MERCANTILE PRINTING COMPANY, Honolulu, T. H.— The use of orange and orange-brown in the place of green for the rules at the top and bottom of the type matter on the blotter would have brightened it up considerably and, we think, been an improvement. The type matter is well arranged, and the illustration is certainly one that would attract considerable attention.

JOHN MCCORMICK, Troy, New York.— The folder which you sent for criticism is very pleasing in arrangement and your use of color is unusually effective. We show herewith a reproduction of one of the pages, the original of which was in black, gray and orange on white stock.



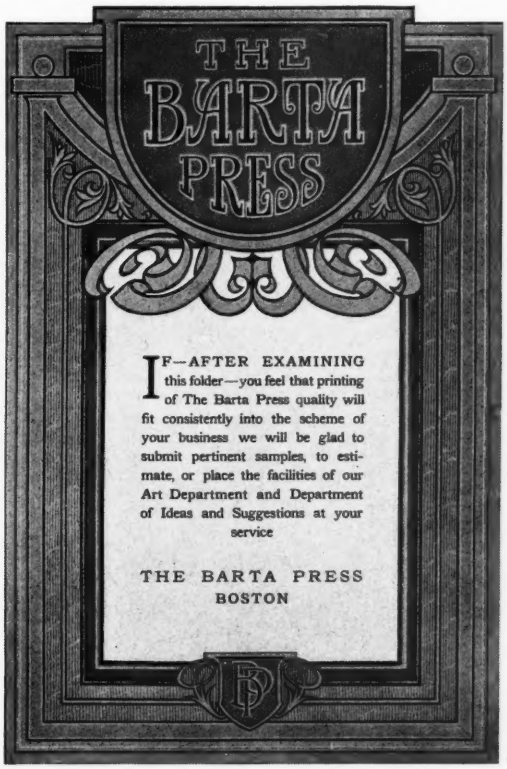
A pleasing use of tint-blocks, by John McCormick, Troy, New York.

ERNEST E. ADAMS, Toronto, Ontario.— We have received the package of pleasing commercial designs and find little in them to criticize. On the cover of the catalogue for the George M. Hendry Company we think that the decoration is just a little too strong, although realizing that the subject gives a wider scope for decoration than one ordinarily finds in a catalogue cover.

JOHN R. GALYON, Chattanooga, Tennessee.— We have no criticism whatever to offer on the heading and envelope. Both of these are excellently

handled and the color scheme is unusually pleasing. Perhaps you could have selected type-faces which would give just a trifle more suggestion of harmony of shape. This, however, in the consideration of the letter-head as a whole, is a matter of minor importance.

P. H. LORENTZ, Buckhannon, West Virginia.— Your specimens all show an originality of design and a use of color that are very pleasing. Of this group, we like best the letter-head for the Great Northern Oil & Gas Company, although we would suggest that you center the matter in the left-hand panel, rather than running it in the corners. This would give it a harmony with the other panel that it does not now possess.



Pleasing design and typography, from the Barta Press, Boston.

THE Barta Press, Boston, Massachusetts.— The folder is an exceptionally attractive piece of typographical design and should be unusually successful in attracting attention to your excellent printing. We show herewith an illustration of one of the pages.

THE Express Printing Company, Superior, Nebraska.— We would suggest that you use a light green on the letter-head for Hall & Hall rather than the yellow, as the latter is too bright and gives a rather flashy appearance to the heading. We also think that black as the other color would have been preferable to the one which you have used, as the latter seems to be rather muddy and does not give a clean impression.

H. M. DOWNS PRINTING COMPANY, Fitchburg, Massachusetts.— Your January issue of "Printing Tips" is a very handsome and pleasing piece of work, and the text is unusually clever and interesting. The color combination, harmony of the border with the type and the unusually good margins tend to make this booklet one of the most attractive that we have seen for some time. We shall be interested in seeing the future numbers.

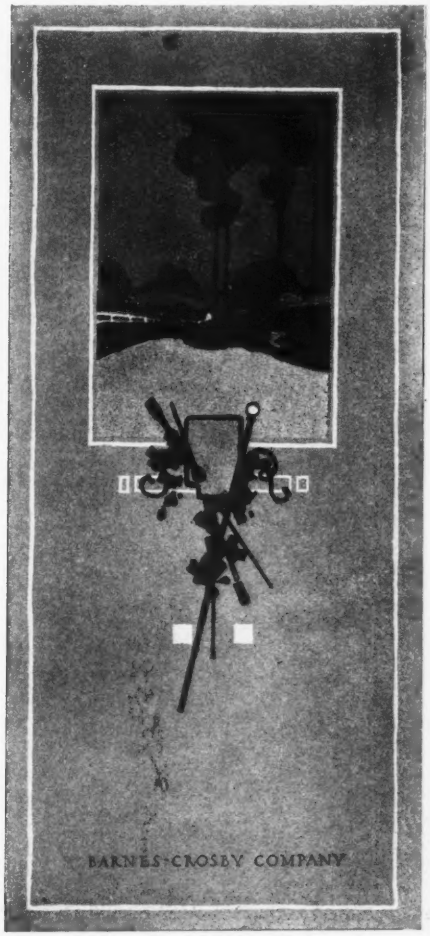
I. C. GAUMER, Salt Lake City, Utah.— The specimens are very satisfactory and we would comment particularly upon the border arrangement which you have used for the menu and program of the Commercial Club banquet. This arrangement of rules is original and interesting. Your handling of the cut-out job is also very satisfactory. Personally, we do not care for the folder set in italic, as we think that the roman letter would be more readable, especially in large quantities, such as shown on some of these pages.

F. R. COBURN, Ashland, Maine.— A more simple treatment, both in design and color arrangement, of the letter-head would have been better. In work of this character it is always more desirable to use one series of type for the whole heading, with perhaps an occasional introduction of another series. On this letter-head you have used no less than six series, and the effect is not at all pleasing. The same is true of the colors. Black and red without the brown would have been just as effective and would have been less expensive.

FROM the Burd & Fletcher Printing Company, Kansas City, Missouri, we have received a copy of Volume 1, No. 1, of "Print Talk," their new house organ, and find it one of the most elaborate pieces of advertising of this nature which we have recently received. Printed in two colors on antique stock and with colored illustrations and other half-tones tipped on, the booklet is exceptionally attractive and demonstrates the quality of product of which this firm is capable. We shall be extremely interested in the future numbers of this book.

MASSEY-HARRIS COMPANY, LTD., Toronto, Canada.— The cover of your farm implement catalogue is unusually striking and should make quite a hit with the trade. Personally, we prefer to see the band running across the page raised up considerably, rather than placed exactly in the center, as it would give a more pleasing design to the page as a whole. We think that the inner part of the booklet, if printed in black, would be more satisfactory than the color which you have used. This, however, is a matter of taste, rather than one of criticism.

THE leaflet sent out by the Barnes-Crosby Company, Chicago, to call particular attention to their cover-designs, is an unusually striking piece of advertising. We show herewith a reproduction of the cover. The original was printed in blue, green, orange and gray on white stock.

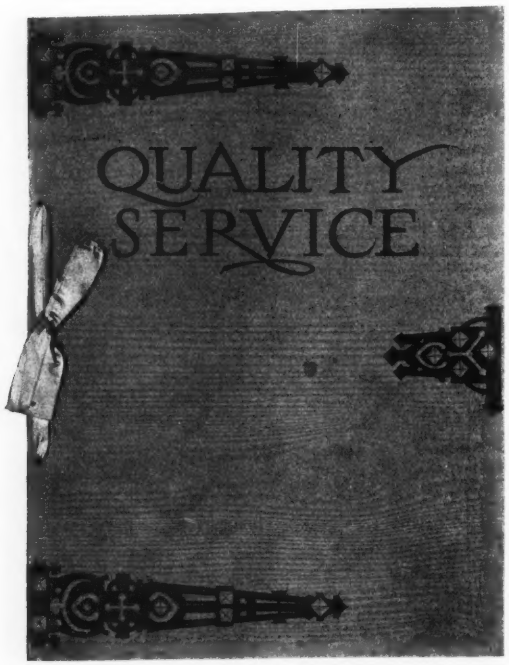


An attractive page, by the Barnes-Crosby Company, Chicago.

THE Beds. Times Publishing Company, Bedford, England.— We would suggest that in the color combination you use a light blue or a light green in the place of the buff tint which you have used. The initial on the first page of the inside of the booklet is rather heavy, and we would suggest a lighter face in order that it may not entirely overshadow the text matter. Slightly heavier rules underscoring the text matter would also be an improvement. The general arrangement of the book is very satis-

factory, although, personally, we think that the use of caps. and small caps. in display work should be avoided wherever possible, as the lines of all caps. or caps. and lower case are much more pleasing.

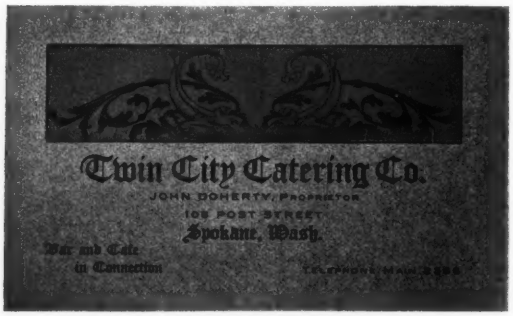
JONES & KROEGER, COMPANY, Winona, Minnesota.— Your booklet, entitled "Quality Service," is unusually effective from an advertising standpoint. It is well gotten up throughout, the presswork in black and colors



Cover of a handsome booklet, by Jones & Kroeger Company, Winona, Minnesota.

being unusually good. Personally, we would prefer to see the text printed in a darker color than the brown which you have used, as it looks just a trifle weak. We show herewith a reproduction of the cover, printed in dark gray and embossed on light-gray cover paper, which with the graining to imitate wood and with the effect of hinges at the back give an unusually striking and pleasing design.

E. W. STUTES, Spokane, Washington.— Your check, with the design "Stutes Printing Concern" run in tint as a background, is an original



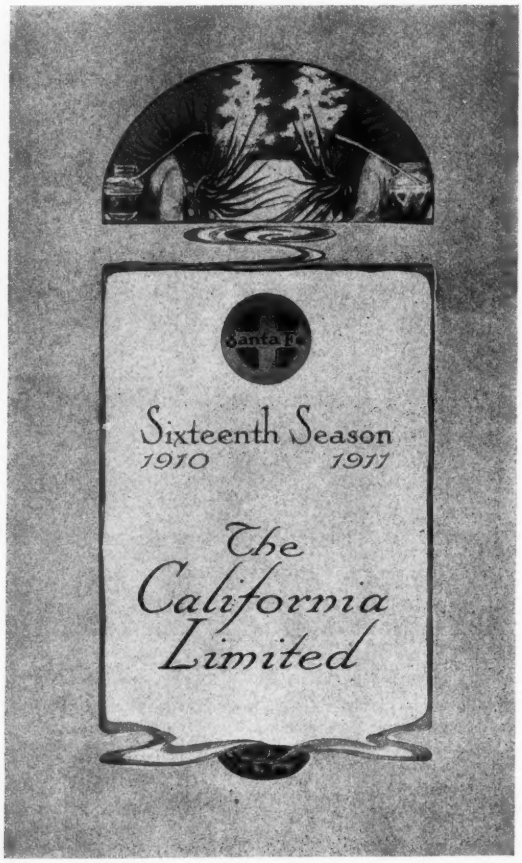
An attractive card, by Stutes, of Spokane.

and clever "stunt." The other specimens are, as usual, excellent, and we are reproducing herewith the card for the Twin City Catering Company. Printed in two shades of brown, on brown stock, it forms a very pleasing design.

THE Britton Printing Company, Cleveland, Ohio.— The catalogue for the White Gasoline Cars is a handsome piece of work, the cover, embossed in white on dark-red stock, being unusually effective. We would suggest, however, that the title-page would have been much more satisfactory if kept more simple in design, and that one or two styles of letter would have been more pleasing, rather than the assortment which has been used. The initial letter in the corner of the page does not add anything, but rather detracts from the general appearance.

ALVIN E. MOWRY, Franklin, Pennsylvania.— We would suggest that on the panel letter-head printed in brown and green, you use a lighter green, as it would brighten up the page and contrast more favorably with the brown. We would also suggest a closer spacing between words in the text line. On the envelope printed in blue, we would suggest that you use fewer type-faces and make the arrangement more simple. This corner-card shows no less than five different series, whereas one, or, at the most, two, would be entirely sufficient in work of this character.

PERHAPS no commercial printing of to-day excels that which is found in the resort and travel booklets issued by the different railways. No expense is spared in their production, rich designs and new ideas being desired at any cost. And among the producers of this class of printing



An attractive title-page, by the Corbitt Railway Printing Company, Chicago.

the Corbitt Railway Printing Company, Chicago, stands prominent. To look through the portfolio of this class of work recently sent out by the Corbitt Company is indeed a treat to the lover of good design and color in typography. We show herewith a reproduction of the title-page of the booklet descriptive of the California service of the Santa Fe. It was printed on brown stock in black and brown and is very handsome.

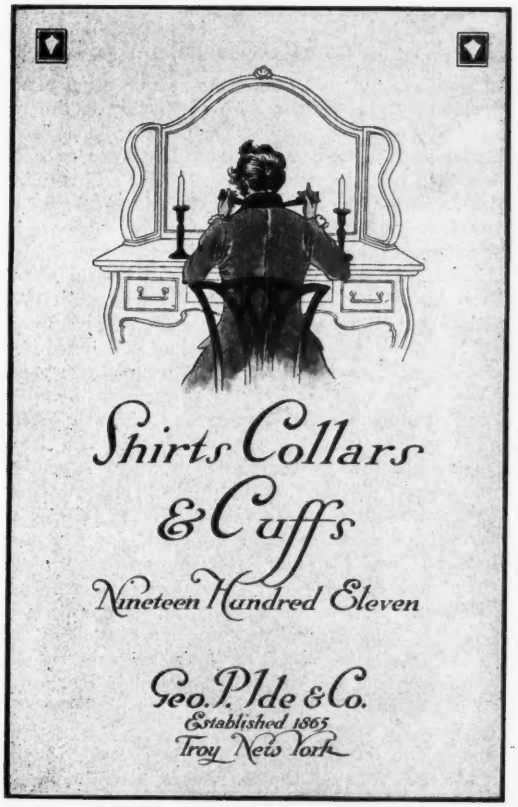
J. B. KENDALL, Elk Rapids, Michigan.— Your suggestion regarding the removal of the six-point rule from the letter-head is a good one, as the rule at present is too strong for the balance of the design. Possibly a two-point rule in red would be more satisfactory. The general arrangement of the heading is very good, although, personally, we do not think much of running the entire panel at the left in red, as it gives a rather flashy appearance to the job. The arrangement of the blotter is also excellent and we have no suggestions to offer regarding its improvement.

JOHN THOMASON, Atlanta, Georgia.— If the envelope which you sent for criticism is to be used entirely in correspondence with people or firms familiar with your name it might possibly be a good idea, but going to

people unfamiliar with you, it could be nothing other than confusing. The running of the letters one under the other, inside the outer initial, leads one to think that the name is "Homason," rather than your own. We would suggest that you avoid "stunts" of this kind, as a plain typography is always more legible and in nearly every instance more pleasing in design.

J. WARREN LEWIS, Ogden, Utah.— Of the specimens submitted, we like best the letter-head for the Wasatch Printing Company. The combination of stock and colors is very pleasing, and the type design is well arranged. The first page of the greeting of the Plain City Mercantile Company is an unusually clever type-design, but we think that the square spots would be better in red, as they are now rather strong to harmonize with the tone of the type-faces used. The rule which underscores the word at the top of the page is also rather heavy, and detracts slightly from the effectiveness and force of the word itself.

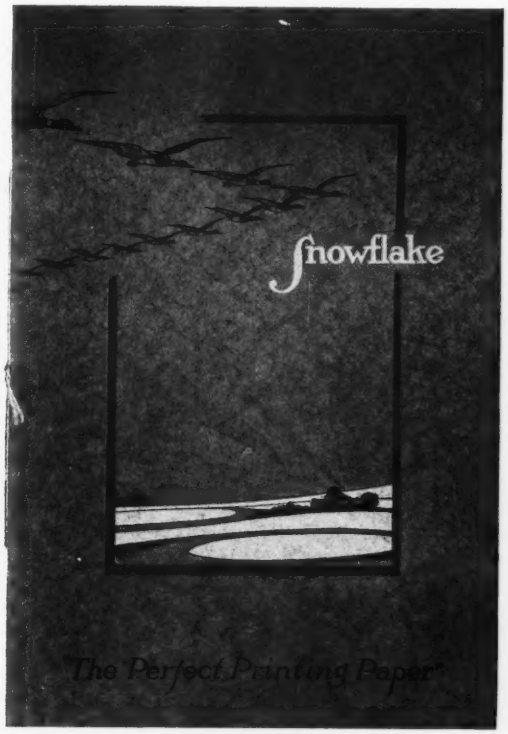
ONE of the handsomest calendars that we have received this year is that of the Charles Francis Press, New York. Excellent in design and well printed in gold and colors, it is very attractive. Calendars also have been received from the following: The Lord Baltimore Press, Baltimore, Maryland; George Pulman & Sons, Ltd., London, England; The New York Edison Company; Loring Coes & Co., Worcester, Massachusetts; The United States Printing Company, Cincinnati, Ohio; Bryant Paper Company, Kalamazoo, Michigan; Grant Locomotive and Car Works, Houston, Texas; Con P. Curran Printing Company, St. Louis, Missouri.



Harmony of lettering and illustration in title-page design.

THE COMMERCIAL PRINTER, McCook, Nebraska.— The announcement is pleasing in general, although we would suggest that the use of black on the inner pages would be more satisfactory than the brown. We would also suggest that you give a little more attention to the spacing around the initial letters, as the spacing at the side and bottom should be approximately equal. The wide space between words in the line of text is also a thing that should have been avoided. We would suggest that, where you run a line through a panel at either side, instead of arranging the lines so that they come flush with the rules, you set them in the size large enough so that they will extend through the lines on either side.

CARLISLE PRINTING COMPANY, Carlisle, Pennsylvania.— Of the specimens which you have submitted, we like best the folder for the "Letter Shop." The colors and the manner in which the typography is handled on these specimens make it an unusually pleasing design. Both your own letter-head and bill-head are rather heavy in design, the letter-head especially, being so by reason of the large sizes of type which you have used. We would also suggest that on the letter-head you use considerable less space between words in the main line. On the small folder we would suggest that the rules underscoring the lines on the first page be made of the same length as the lines, rather than extending beyond them. This, however, is more in the nature of personal taste than a criticism.



Cover of handsome catalogue of the J. W. Butler Paper Company.

WE show herewith a reproduction of the cover of the new catalogue of Snowflake Coated Paper, issued by the J. W. Butler Paper Company. The original is printed and embossed in white, green, gray and red on gray mottled stock, and is very handsome.

WRITE WITH BOTH HANDS.

Sir Edwin Arnold once stated that one of the many evidences of Japanese common sense is the custom of teaching children to write with either or both hands. Charles Reade, through arguments in his writings, converted many persons to become ambidextrous, and it is a gift or an acquisition greatly to be desired by those who wield a pen. To be able to change the pen from one hand to the other at the first premonition of weariness would relieve many a weary hour, and perhaps prevent writer's cramp. Thomas Jefferson, while American Minister to France, broke his right wrist, but with little trouble learned to write with his left hand. That was before the days of the typewriter, and without the use of both hands it would have been impossible later for Jefferson to carry on his voluminous correspondence. Instead of wasting time and patience trying to break a naturally left-handed child from using the pen in that hand, would it not be better to teach him to use both hands equally well? An adult, whose muscles are no longer supple, can learn to write with the left hand in one week, and in one year the handwriting of one hand will be as good as that of the other.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Death of the "Father of the Linotype."

James O. Clephane, to whom Ottmar Mergenthaler gave the credit for furnishing the abstract idea of the Linotype, and who was closely associated with Mr. Mergenthaler throughout the early days of its development, died recently at his home in New Jersey at the age of sixty-eight. It was Mr. Clephane who first employed Mergenthaler to build a typewriting machine to print on paper for lithographic reproduction, and who later suggested the impression method to produce a stereotype matrix from which to cast slugs or lines of type. The failure of both systems seemed to wreck all hopes of success, but Mr. Clephane interested new capital, and Mergenthaler, after some further experimenting with the impression method, conceived the idea of casting the lines directly from matrices punched in metal bars. This was in 1884. It was in 1886, however, before the Linotype was reduced to commercial form, and a number of models were constructed before all defects were eliminated. The New York *Tribune* received the first Linotypes to go into practical use.

Splashing of Metal from Pot.

A Brooklyn operator writes: "In your 'Mechanism of the Linotype' you state that when the metal-pot is too full, metal will spill from mouthpiece when pot locks up. This is not quite clear to me. If in the following version I am wrong will you please set me right. The pot mouth never comes below a horizontal line when locking up. There is always a sufficient quantity of metal below plunger to cast the longest line the machine is intended to cast, the surplus metal being forced out of hole in well. Now if there is more metal below plunger than the machine can return in the time it takes to cast, the extra metal instead of being forced back through the hole in well is forced out through mouthpiece and we have a squirt."

Answer.— It is merely a question of an overfull metal-pot. The forward movement of the metal-pot causes the rear portion of the pot to rise, and the plunger, being stationary at that time, forces the metal beneath it into the throat of the pot. If too full, part of the metal escapes from the mouthpiece before it has contact with the mold. The movement of the pot itself contributes to this.

Porous Slug Remedy.

An operator in Pennsylvania writes: "I am sending you a few slugs to examine and would like your opinion as to the cause of and remedy for this kind of a slug. You will notice that these slugs are exceedingly porous, and that the letters have a tendency to cave in at top and bottom. The slugs are very light in weight and will not stand up under pressure on the press. They may appear to be all right, but now and then one will cave in on the press. This trouble occurs only on short measure — fifteen ems and under, and though longer slugs are sometimes light weight, yet I have had no trouble with them as a rule. Now for the remedies I have applied: I have enlarged the vents in the mouthpiece, reamed out the holes in mouthpiece, cleaned well and plunger, also small holes in side of well. I have even changed the plungers, put one in from another machine in town, but the result was the same. Though I have by these operations helped obviate the trouble to a certain extent, yet it still gives me considerable inconvenience, and the slugs produced are seldom heavy, but feel like feathers in the hands."

Answer.— The appearance of the slugs indicates faulty plunger action. We believe that when a closer-fitting plunger is applied it will remedy the trouble. It should be understood that when a loose plunger descends to cast that the point of least resistance for the metal to flow will be up and around the plunger; this allows but little force for the metal to expel the air from the mold cell and to form a solid slug. Where the plunger fits reasonably tight and is given ample force by the pump-lever spring, it readily forces the air from the mold cell and forms a solid slug if the crossvents are kept open.

Procedure for Removing a Mouthpiece.

An Ohio operator who desires to remove a pot mouthpiece writes for instruction. The following is the procedure: Start machine, and when elevator is at lowest point, push back on the controlling lever. Open vise to first position, then pull elevator to highest point and withdraw the vise-support pin and lower the vise to second position, allowing it to come to rest on a chair or box. Remove jaw guard, disconnect the mold slide and draw it forward about three inches. Remove ejector link pin and withdraw the link from the ejector slide. Remove the mold slide. Take a mouthpiece drift or a heavy piece of brass and drive it with a hammer against the left end of the mouthpiece. When the mouthpiece has been driven toward the keyboard about two inches, the gib below it can be removed by the aid of pliers. The mouthpiece can now be withdrawn. While the pot is yet hot the edge of the crucible should be cleaned by scraping with brass and wiping with a rag. If you have any reason for believing that the throat is clogged, now is the time to clear it out. Take a throat cleaner (F 827) and pass it into the throat, working it up and down to loosen any hardened oxid therein. After this operation, disconnect the plunger and give it a few rapid down strokes in the well. This will eject metal, which may be caught in a box or other receptacle. Repeat the operation of sawing in the throat and of ejecting metal until the results show clear metal escaping from the throat. Melted tallow put into the throat and allowed to burn tends to loosen the attached oxid, and may be tried to advantage. When this operation is complete and the mouthpiece seat is cleaned, the pot is allowed to cool. The mouthpiece receives attention by having all of the adhering metal removed. This can be readily accomplished by putting it in the pot, and melting and wiping off the attached particles and clearing out the jets. When the pot is cold, a little oil and fine emery may be placed on the back side of the mouthpiece, and by placing it in its seat and rubbing it back and forth under pressure it will grind the two surfaces evenly. The stroke should not exceed about one-half inch. After this treatment clean the mouthpiece surface and jets and its seat with benzin, removing every trace of oil and emery. Now mix about half a teaspoon of litharge with sufficient glycerin to make a stiff paste. Apply this to the back of the mouthpiece, evenly. Put the mouthpiece in and drive the wedge in tight and let it stand over night to set. In the morning

test the lock-up between the mold and mouthpiece by inking the surface of the mold and allowing the cams to make a revolution. An examination will show just what portions of the mouthpiece are too low by their failure to receive a transfer of the ink. The high spots can be dressed down with a smooth file.

Newspaper Headings.

The adaptation of the Linotype to cast large newspaper headings has resulted in the production by the Mergenthaler Linotype Company of a complete line of condensed faces for this purpose. Matrices up to forty-two-point face may now be used on all machines except Model 1. The machine equipment embraces a special head-letter mold, a universal knife-block, and several minor attachments. With this outfit and the necessary matrices it is possible to set newspaper headings up to forty-two point direct from the keyboard. This improvement gives the Linotype a range from five to forty-two points. A few sample slugs are shown herewith:

CHINESE PRINCE

42-point Gothic.

GROUND FOR HOTEL

36-point Gothic.

MANY MERRY MONKEYS

24-point Gothic Condensed.

AVIATION CONTEST

24-point Latin Condensed.

Mouthpiece Must Align with Mold.

The following is from a North Adams (Mass.) operator: "I am writing to you for information in regard to trouble I am having with one of the machines of which I am in charge. The trouble I speak of is with the condition of the slug. You will notice that the enclosed slug, although it will print perfectly clear, appears to be shiny, and has the appearance of being cold. Now I am running my metal as cold as I can without freezing it. I am doing this to see if I can get any better results than when I ran it about 560° F. I wrote the factory about it and they advised me to have the gas turned on more under the pot and less under the mouthpiece. I followed their advice, but did not get any better results; in fact I do not think as good as I am now getting. I recently removed the cover of the jacket and put some new asbestos on the top, and for about a week got a better slug than the enclosed, although not as good as I wanted. I have an old-style burner, with one tube under the mouthpiece, on this machine, and on the other have the latest style. I tried changing the burners, but the result was the same. The mouthpiece and throat are perfectly clear, as I recently put a saw in it and cleared it out. I also put in a new plunger. On this machine I have a great deal of trouble in keeping the metal on the top of the pot from being thick like dross, and at the same time clinging to the plunger rod. Now, as neither of these troubles occur on the other machine, I am anxious to overcome them. Perhaps it would help you if I told you the metal we use is part stereotype and part linotype. My own personal idea is that we either ought to repack the pot or else get a new one. I can not believe it is wholly the fault of the gas. I have seen other offices have this trouble and let it go as it is, but I feel that it should be overcome. The trouble, they tell me, came on suddenly, before I came."

Answer.— The slug sent shows several abnormal conditions to exist. The mouthpiece is too far to the left, and the pot is too high. The left-hand knife is not set far enough to the right. The use of stereo and lino metal mixed is inadvisable. The heat should be regulated to cause the metal to flow readily, but does not require a temperature above 550° F. Lower the pot so the holes are in line with the smooth side of the slug. The mouthpiece should go to the right so that the first hole next to the keyboard is fully exposed to the mold. The plunger action may be slow; to make this movement quicker increase the spring tension of pump-lever spring and open the air-vents of the mouthpiece with the point of a knifeblade — that is, scratch out the oxid. The plunger may be greased with tallow or some graphite applied to it, or a small amount of tallow and graphite may be placed in the well under the plunger, which will make it have a sharper stroke. If you use real linotype metal, you should have no further trouble. If a lump of metal adheres to the plunger rod it is an indication of insufficient heat. We do not believe the pot needs repacking. The chimney of the pot should be explored with a piece of wire to see if any obstruction is present; this flue should be open.

Does Not Believe in Cleaning Spacebands.

A correspondent in New York asks the following questions: "Will you kindly inform me through the columns of THE INLAND PRINTER: (1) What are the causes of hair-lines in matrices? I believe myself that the spacebands (or *dirty* spacebands) are positively the only cause, as I can not see how a new set of matrices can get hair-lines (or crushed walls) except from contact with the 'hump' on neglected spacebands to start the cave-in of the walls — some lay it to loose lines. (2) Does the hair-line always appear first on the left-hand side of the matrix, and what causes it to appear later on both sides? The spaceband does not require cleaning on its left side. (3) Why is the right-hand side of the matrix always much cleaner than the left side, especially on fonts that have been long used? (4) Does the assembler belt or the starwheel play any material part in keeping this right side of the matrix cleaner than the other? (5) If it were not for this spot forming on the sleeve of the spaceband at the casting point, how long ought the spacebands to run without attention, comparatively; that is, if the sleeve side of the spaceband would keep as clean as the other side does, how long would they properly do their work, and should they require very much attention to keep them in good working order? (6) What is the approximate annual percentage of cost allowable for the necessary daily cleaning of spacebands or up-keep, to the first cost of the bands? Or, about how long a time should elapse before the daily expense of cleaning a set of thirty bands costs the proprietor as much as the bands did originally? Is there no remedy for this? (7) Is it not a fact that a considerable amount of damage in wear and tear to a spaceband is caused by good, bad, and indifferent cleaning? Is not a shallow spot thus formed there that makes it easier for hot metal to stick or collect? Would it not be better if they did not have to be cleaned so often; would not the corners be squarer and better?"

Answer.—(1) Hair-lines are caused by the breaking down of the thin walls of the matrices. Anything which strikes against these walls will crush them. If lines do not justify completely the metal will enter between the matrices and adhere to the side walls, later crushing them inward and causing hair-lines. Dirty spacebands are not the only

cause. (2) As noted, either wall may be crushed in, though if caused by metal on spacebands the left-hand side shows first. Metal then adheres to the matrix, which in turn crushes the wall of the adjoining matrix the next time it is used. (3) The right side of a matrix has contact with the left or wedge part of the spaceband. This part of the spaceband during the justification of a line has close contact with the matrix, for it is due to the movement of the spaceband that the line of matrices is moved toward the left jaw. The friction with the right side of the matrix is possibly the reason for its brightness. (4) In the case of capitals and characters in channels to the left of the "fl" in the magazine, the belt may help to brighten the right side of such matrices. Channels from "e" to "fl" inclusive do not touch the belt. The brightening of the right side of the matrix by the star appears only five-eighths of an inch from the bottom upward and about one-eighth of an inch each side of the center, owing to the slightly convex edge of the points of the starwheel. (5) If the sleeve would not accumulate metal at the casting point, it is quite likely it would not require attention at all. This would not mean, however, that the wedge should not be lubricated with graphite at least once for each eight-hour shift. The wedge would have too much friction if it were not for the polishing of graphite it receives daily. How long it could go without this is a matter of experiment. We believe that if spacebands were polished twice for each eight-hour shift it would tend to minimize hair-lines in the print by permitting a tighter justification of the line, hence less chance for the metal to enter the minute interstices between the matrices. (6) The cleaning of the spacebands, like the cleaning of the matrices and the oiling of and caring for the machine, is necessary to linotype machinework. If the cleaning and graphiting or lubricating of spacebands are omitted it will tend at once to the destruction of the matrices. We can see no remedy for the time used in cleaning the spacebands. This work is usually performed by a boy, or by the machinist during leisure time without tying up a machine. In the case of a plant having a number of machines, an extra set of spacebands is kept. (7) Careless cleaning of the spacebands by scraping of the sleeve with a hard piece of metal, such as a knifeblade or another spaceband, the polishing of the wedge or sleeve on emery cloth, all tend toward rounding the edge of the sleeve and wedge, thereby allowing a place for metal to lodge. Intelligent cleaning will not injure them.

First Elevator.

A Missouri operator writes: "Have been looking over the 'troubles' mentioned in several recent numbers of THE INLAND PRINTER, also your suggestions to overcome same. I notice in connection with the battering of the lower outside ears of matrices that you always attribute the cause to their striking on the assembler glass. Now, I know of another cause, and perhaps it is not thought of by one in a hundred: When a line is cast in the second position, as for italic or blackface, these ears rest on the duplex rail, and when the elevator ascends to the transfer, if the levers which operate this rail are worn or bent so that the rail is not forced out far enough to allow the matrices to drop to first position freely, the ears will rub on the duplex rail and round the corners and produce a bur on the sides. When the elevator is up to its highest position the duplex rail should be forced out flush with the elevator jaw. To correct this the levers may be replaced with new ones if worn; or the blocks attached to the guide at the top replaced; or a simple but delicate operation — take out the levers and bend them out a trifle to make up for the wear. But I would like to have a little advice on a point that I have not seen discussed in any publication, nor have I talked with any machinist who had noticed it or thought of it before I mentioned it to him; and none has been able to give me any light. It is this: When a line is sent in and goes to casting position the elevator head rests on the vise cap. When a machine is working right the elevator remains in this position until after first justification, then rises one sixty-fourth of an inch. Now, on several machines I have noticed the elevator rise at the first justification, then drop and rise again at the proper time. This extra motion interferes with proper justification, as it causes the matrices to bind in the jaw and grooves of the mold, and perhaps damages them. I have been able to overcome this extra motion by readjusting the mold slide so that the mold comes forward exactly right (leaving ten thousandths of an inch space between matrices and face of mold) except on one machine which I now have charge of, and it has me baffled. Can you help me out of the scrape? It is a low model No. 5 machine, and works fine in all other particulars."

Answer.— The cause we have assigned for defects to the lower front ears, judging from their appearance, is due to the striking on the upper edge of the lower glass. The cause you have referred to we believe to be of rare occurrence. We have met with it but twice. This defect is always accompanied by another characteristic defect, namely: damage to the combination teeth of the matrix. This is where the matrices strike when the elevator seats and forces them down over the edge of the rail, due to the rail not retracting sufficiently. We believe the reason this occurs rarely is due to the hardening of the duplex-rail levers and to the blocks they strike. A recent examination of a machine having these parts in use eight years shows but the slightest wear — not sufficient to cause the rail to be retracting less than normal. In the matter of the elevator rising when first justification occurs: this has been noticed without any bad effect on old machines where the studs were worn, but on a machine of the type you refer to — No. 5 — we believe it could not come from the same cause. We suggest the following test to locate the trouble: Examine the elevator jaws and see if there is ample room for the spacebands to rise without lifting the line. Remove the jaws and try those from another machine for the final test. Measure with inside calipers between the right and left vise jaw to ascertain if these parts are parallel. Try spacebands from another machine; have the wedges well lubricated with graphite so that there will be no tendency to move the line upward by friction between the spacebands and wedges. Try a line with one spaceband which will be located in the middle of the line, then try a line with one band on each end; first use a line in which the band will drive up to the fullest extent and then use a line that will permit no movement upward. Note the variation. Tighten slightly the gibs on the left of the elevator slide and note if this effects a change. Remove the jaw guard and try a line. Note the effect with the same line with the jaw guard in place. The idea of the tests is to identify the cause if possible with some abnormal condition. Each test to be made under some set condition and with the lines of equal length as means of comparison. To our way of looking at it, the movement of the elevator comes from the upward movement of the spacebands. To make this certain we would disconnect the first elevator from its link and allow first justification to take place and observe if a movement takes place as the spacebands rise. It should not, of course. If it does, this will show that it is from the spacebands or matrices binding in the jaws.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Printed His Own Tickets.

George Watcataskey, of Detroit, recently pleaded guilty to the charge of printing his own street-car tickets. His system of beating the street railway company was to procure paper of the same color and thickness as the genuine tickets, cut it into strips and perforate by running it through an unthreaded sewing machine, after which it was printed. He was fined $20 and costs.

Central Body of New York Printers.

Committees representing the local Typothetæ, the Printers' Board of Trade, the Master Printers' Association and the Printers' League of New York city, early in February agreed upon a plan for the establishment of a central body of New York employing printers. It is said that the plan contemplates that each of the four organizations will preserve its autonomy, and that the central body will hold aloof from consideration of matters relating to employees.

Teaching Prisoners to Engrave.

A Worcester (Mass.) state representative has filed an order for an investigation of the Worcester House of Correction by the Committee on Prisons of the Massachusetts Legislature. It has been charged that the officials of the institution, in direct contravention of law, have been drumming up business outside the jail for an engraver who is serving a term there, and pocketing most of the profits. According to the accusations, officials have been carrying umbrellas, silverware and other things from Worcester citizens to the prisoner, on which he has done engraving work at the rate of 50 cents a day. The State law specifically prohibits engraving or printing by prisoners.

Winnipeg Concern Banquets Employees.

The Stovel Company, Winnipeg, Manitoba, recently reached its majority, having been established twenty-one years ago by John Stovel, A. B. Stovel and C. D. Stovel, brothers and practical printers. On January 27 the company entertained its employees at a banquet in Odd Fellows' Temple, covers being laid for more than two hundred persons. During the festivities the members of the firm were surprised by a presentation. It was in the form of an engraved locket for each of the three brothers, carrying with it the kindly feelings and good wishes of the employees in the different departments. The "Little Print Shop," which the young brothers called their institution when the first "shingle" was hung to the breeze, has grown even faster than the progressive city in which it was established. Twenty-one years ago the firm paid $15 a month rent for its quarters. To-day it is the owner of a building affording thirty-three thousand square feet of floor-space, carrying departments for engraving, electrotyping, lithographing, printing and binding, and its business extends over the entire Canadian Northwest.



A PRINTER'S HOME.
Residence of H. E. Couenhoven, journeyman printer, 53 Plymouth street, Newark, New Jersey.

Printing-office not a Manufactory.

Judge Kinkead, referee in bankruptcy for the Frank C. Nunemacher Printing Company, of Louisville, Kentucky, has ruled that a printing establishment is not a manufacturing concern. The decision was rendered on the claim of the Diem & Wing Paper Company, of Cincinnati, which concern held $4,000 of the bonds of Mr. Nunemacher, but elected to waive this right and take a lien under a Kentucky statute for $3,600 worth of supplies on the ground that the plant was a manufacturing establishment. The effect of the decision is to give the bondholders more on their claims

than they otherwise would have collected. The paper company has filed a petition for review of the case in the United States District Court, and its attorneys say they are confident that Referee Kinkead's decision will be reversed.

Sears, Roebuck & Company Help Pressmen.

Sears, Roebuck & Co., the big mail-order house of Chicago, recently sent a check for $1,500 to the International Printing Pressmen and Assistants' Union as a subscription to that organization's fund for the erection of its Sanitarium and Technical School at Hale Springs, Tennessee. This recognition of the pressmen's humanitarian work and their efforts to increase efficiency among printing pressmen has been received with gratification by the members of the union, and it is expected that other progressive commercial institutions may later follow the lead of Sears, Roebuck & Co. At this writing about $15,000 has been subscribed to the fund.

torate of the Crowell Company and that Ida M. Tarbell, F. P. Dunne ("Mr. Dooley"), Ray Stannard Baker and other well-known writers will continue as contributors. The Crowell Company is the owner of the *Woman's Home Companion* and *Farm and Fireside*. Miss Tarbell, in an interview, stated that the amalgamation would give a wider sweep to the editors of the *American Magazine*, as the *American's* editorials would affect the other publications.

Lewis Roberts Incorporates.

The printing-ink house of Lewis Roberts, 10-12 Vandewater street, New York city, with branches at Boston and Chicago, and agencies at Detroit, Atlanta, Baltimore, Toronto (Can.) and London (Eng.), was incorporated on February 1, with the following officers: Norman L. Lavers, president and treasurer; Edward T. Eagar, vice-president; J. B. Boyd, secretary. James S. Jay, superintendent of the New York factory. Mr. Lavers has been general manager of the concern for a number of years, and Mr. Eagar has been connected with the Boston branch. It is said that the policy of the company will remain unchanged, and that quality will always be considered first in the manufacture of inks.



A PRINTER'S HOME.
Interior view of the residence of J. Griffiths Jones, journeyman printer, Arlington, New Jersey.

Circus Posters to Go.

The Circus Owners' Protective Association, the membership of which comprises all of the well-known circus companies in America, in a recent meeting at New York city decided to abandon poster advertising. Edward Arlington, associate owner of the 101 Ranch Wild West, promoted the idea to do away with the big expense entailed in the use of large lithographic posters, and when the association met he found little trouble in convincing the other members of the organization that it was a feasible plan. According to the dispatches, only newspapers will be used hereafter as advertising mediums. It is said that the action was hastened by increased demands of the Billposters' Association.

American Magazine in New Hands.

The Crowell Publishing Company, of New York city, has taken over the *American Magazine*, formerly published by the Phillips Publishing Company, of that city. It is said that the chief stockholders of the *American Magazine* under the former ownership have been given a voice in the direc-

Want to Retain Hand Presses.

The plate-printers of the Bureau of Engraving and Printing, at Washington, D. C., recently presented to the senatorial committee investigating the question of whether a change shall be made from hand-roller presses to steam presses in the printing of bonds, notes and checks, a pamphlet entitled "Security v. Cheapness." The booklet contains a collection of facts and arguments intended to prove that a loss would be sustained by the Government if a change were made to steam presses. The main contention is that counterfeiting would be made comparatively easy by the use of steam presses, as poor work would necessarily result from their use. The pamphlet declares that under the hand method United States currency is the most difficult in the world to imitate. There are eight hundred plate-

printers in the Bureau, and the American Federation of Labor has taken up their fight for the retention of the present methods.

New Kansas Printing Measure Opposed.

Leavenworth (Kan.) Typographical Union has launched a campaign against the passage of a bill in the state Legislature, the purpose of which is to have the state printing plant do a state-wide printing business. The measure provides that all blank-books and blanks for use in the different counties shall be done by the state printer. A resolution recently passed by the Typographical Union says that "If said bill passes it will throw hundreds of printers in the State out of employment." It then makes a plea to the members of the Legislature as follows: "Anything you can do toward its defeat will be appreciated not only by us, but by hundreds of weekly newspapers which have job-printing plants in connection and make a specialty of manufacturing county blank-books and blanks."

CLOUD AND HARRY RUTTER have established the Keystone Printing House, at Sharon, Pa.

A NEW building is being constructed for the D. C. Cook Publishing Company, at Elgin, Ill.

BOATWIGHT BROS., printers and stationers, at Danville, Va., sustained a fire loss of $10,000 recently.

SEVERAL printers of Richmond, Va., were fined by a local justice recently for working on Sunday.

UNION electrotypers of Minneapolis went on strike January 30, in an attempt to force recognition of their organization.

G. O. ELLISON has succeeded B. M. Stoddard as manager of the Western Printing & Engraving Company, at Dayton, Ohio.

THE George F. Adams Printing & Engraving Company, Baltimore, Md., will shortly consolidate with the John D. Lucas Company.

AN excursion tour through the plant of Rand, McNally & Co., the big map publishers, was made recently by the Geographic Society, of Chicago.

ASHTON HARCOURT, of Louisville, has been elected to head the Executive Committee of the National Association of Steel and Copperplate Engravers.

DENVER TYPOGRAPHICAL UNION, No. 49, celebrated its fiftieth anniversary, on February 6, with the most successful ball ever given by that organization.

THE lower house of the Missouri Legislature recently went on record as opposed to the establishment of a state printery for the publication of school text-books.

W. W. HILL, foreman of the Sharpsburg (Ky.) *World*, has invented and been granted a patent on an improved inking-roller for taking proofs in printing-offices.



A PRINTER'S HOME.

Residence of R. V. Taylor, linotype operator, South Fifteenth street, Newark, New Jersey.

Printers Victimized.

A reward has been offered for the arrest of A. E. Bray and H. H. Hobart, two sharpers who have been defrauding printing concerns in Idaho and are probably working through the western country. Bray's description is as follows, according to the circular sent out by the sheriff of Bonner county, who resides at Standpoint, Idaho: "Medium height, brown eyes and hair, prominent nose, conspicuous scar on face, rather effeminate in appearance. Good dresser and great woman-chaser. Will be found at the best hotel in town where he stops. Makes a specialty of fake advertising schemes." H. H. Hobart is a tall man of athletic build and makes a good appearance. He claims to be an Odd Fellow. His specialty is advertising and special-edition work. Send information to the Idaho *Odd Fellow*, Caldwell, Idaho.

General Notes.

AN Allied Printing Trades Council has been organized at Dayton, Ohio.

THE forced sale of the Werner plant, at Akron, Ohio, has been set for March 1.

A $10,000 FIRE loss was sustained recently by the Standard Printery, at Tulia, Tex.

A NEW seven-story building is to be added to the St. Louis (Mo.) printing district. The structure will be erected at Ninth and Walnut streets, opposite the Printers' building.

THE Sanitary Committee of the Milwaukee Typographical Union has prepared a bill to be introduced in the state Legislature, providing for healthful conditions in all printing-offices.

THE Brown & Whitaker Printing Company, of Hamilton, Ohio, has moved into its new home. This well-known concern now has one of the largest and best plants in the State.

WILLIAM E. BURNHAM and General Henry A. Bishop have secured control of the Marigold Printing Company, at Bridgeport, Conn. The company will be reorganized and the plant improved.

ON application of the Columbus (Ohio) Typesetting Company, a receiver was appointed recently for the Progress Publishing Company, of that city. This concern publishes the *Progress Magazine*.

A NEW calendar and advertising novelty manufacturing company has been organized at Canton, Ohio. It is known as the Universal Printing & Novelty Company. C. G. Wehrly is president.

THE Department of Printing, Easton, Pa., has disapproved the ordinance before the city council requiring the label of the International Typographical Union to appear on all of the city printing.

STATE PRINTER MANNIX, of Minnesota, has advised the cutting down of the amount of printing for the Legislature, on account of the contract price for composition being double what it was last year.

WHEN state printing is done by private corporations, the charge must not be greater than that allowed the state printer for similar work, is the edict of a bill recently introduced in the Legislature of Iowa.

UNDER the firm name of Dwight & Marshall Jackson, Dwight Jackson, for many years president of the Thayer & Jackson Stationery Company, and later treasurer of the Marshall-Jackson Company, at Chicago, Ill., and Marshall H. Jackson, formerly connected with the same companies, have

formed a partnership and will conduct an office-stationery, printing, engraving and blank-book business at 195 Clark street, Chicago.

J. AUGUSTUS BOGERT, the veteran wood engraver, whose engravings have appeared in many American periodicals, recently celebrated his eighty-second birthday at his home in Hartford Place, Caldwell, N. J.

GIRL pressfeeders of the Meyer Engraving Company, Minneapolis, went on strike recently, according to the *Journal*, of that city. The girls complain that they have been receiving but $3.50 a week and had demanded $4.

A BILL has been introduced in the West Virginia Legislature, prepared by the recently appointed printing commission, the provisions of which make radical changes in the state's printing laws. A state printing plant may be established.

A PRINTING-PRESS was used by Prof. Michael Carmichael Carr as an aid to demonstrate a recent lecture at the University Assembly, Columbia, Mo. Prints were made from woodcuts and zinc etchings during his talk on illustrative art.

THE Harrisburg (Pa.) Typographical Union has withdrawn from affiliation with the Central Labor Union, of that city. The printers claim that the central body is being used as a stalking-horse for the political and financial schemes of a few leaders.

WITH the purpose of eliminating high salaries in the state printing-office, a bill will be introduced in the California Legislature by Assemblyman Rodger, of San Francisco, making a uniform salary of $125 to pressmen, compositors and other employees of the institution.

EDWARD F. MYLIUS, who was recently found guilty of libeling King George, of England, is unable to find a printer who will print his paper, the *Liberator*, according to a dispatch from Paris. His former publishers refused to continue the work, it is said, because of a threatened boycott by the British Chamber of Commerce.

POWERS & TYSON, a printing firm at Grand Rapids, Mich., holds in its cash drawer, securely nailed to the bottom, a silver dollar, which was the first money taken in thirteen years ago, when the plant was established. It is said to be a treasured souvenir. Some printers, however, will wonder how stock for the second order was secured.

THE Montreal (Can.) *Gazette*, referring to the investigation being made into the late management of the Canadian Printing Bureau, says: "As it is now, in its little way, its record equals that of the Intercolonial as an evidence of the incapacity of governments, as we have them in Canada, to manage business enterprises in a business way."

AT Dayton, Ohio, the home of Uncle Sam's envelope-printing manufactory, the local Typothetæ has passed resolutions condemning the Government for invading the printing field, even though the institution is an advantage to the city. The resolution declares that the Government would have the same right to manufacture automobiles or aeroplanes as it has to print envelopes.

AT Marion, Ind., recently, the printing pressmen of that city held a banquet at the Royal Café, owned by John Scott, a printer. According to the menu card the following delicacies were served: Benzine soup, shooting-stick celery, ink-knife pickles, gauge-pin olives, Optimus chicken, make-ready potatoes, lima quads, tissue slaw, sour paste, printers' pie, Reducol compound, Lesh's cake, Ruxton's coffee, Morrill's tea and Arnold's milk.

W. L. EDMONDS, who has been general manager of the Maclean Company's publications, at Toronto, Ont., including the *Printer and Publisher*, has severed his connection with that concern, and with D. O. McKinnon will launch the Canadian Merchant Publishing Company, to begin the publication of two new journals. Mr. Edmonds has been with the Maclean Publishing Company for eighteen years and has had much to do with its marked success in the trade-paper field.

GEORGE H. SPECHT, formerly of the Globe Printing Company, Louisville, Ky., has purchased from Thomas B. Morton the controlling stock in the Morton-Atwood Printing Company, of that city. Mr. Morton was made president of the Morton-Atwood Company when it took over the business of the Office Supply Company, of which he had been president since its organization. It is the purpose of Mr. Morgan to embark in another field of activity. Mr. Specht is well known to local printerdom, having been general manager of the Globe Printing Company for a number of years.

Recent Incorporations.

Metropolitan Printing Company, St. Louis, Mo. Capital, $5,000. N. Buskin, president.

The People's Publishing Company, Pittsburg, Pa. Capital, $10,000. G. W. Kipp, treasurer.

Herald Printing & Publishing Company, Pittsburg, Pa. Capital, $25,000. W. I. Hibbs, treasurer.

Seeman Printery, Durham, N. C. Capital, $30,000. Incorporators: H. E. Seeman, E. A. Seeman, W. E. Seeman.

Laird Printing Company, Bluefield, W. Va. Capital, $5,000. Incorporators: J. W. Laird, R. I. Thompson, J. R. Laird.

Star Engraving Company, Houston, Tex. Capital, $6,000. Incorporators: G. W. Parke, M. Lindhout, F. P. Waltman.

Ideal Printing Press Company, Dover, Del. Capital, $300,000. Incorporators: W. S. Warnock, R. Warnock, F. J. Ringley.

The Recorder Publishing Company, Bernardsville, N. J. Capital, $25,000. Incorporators: W. Prout, M. Lyon, S. S. Smith.

Ye Towne Crier Publishing Company, Houston, Tex. Capital, $5,000. Incorporators: J. L. Dolan, E. H. Nelson, T. J. Haley.

Demopolis Printing Company, Demopolis, Ala. Capital, $5,000. Incorporators: E. S. Cornish, C. A. VerBeck, M. G. Cornish.

The Munford Printing Company, Elizabethtown, Ohio. Capital, $20,000. Incorporators: E. Binnell, R. M. Munford, M. Munford.

Jackson County Printing Company, Ganado, Tex. Capital, $45,000. Incorporators: G. T. Everett, J. McMurry, T. G. Moffett.

Crown Press (printing and engraving), Syracuse, N. Y. Capital, $10,000. Incorporators: W. M. June, A. J. Durker, F. E. Beecher.

Bosenberger Printing Company, Cincinnati, Ohio. Capital, $5,000. Incorporators: A. Howard, B. Benz, L. H. Capelle, G. J. Fredriks.



A PRINTER'S HOME.

Residence of James Alexander, journeyman printer, Beaver, Pennsylvania.

The Krueger-Domann Printing Company, Milwaukee, Wis. Capital, $20,000. Incorporators: W. A. Krueger, G. Domann, W. G. Domann.

J. F. Leaming & Co. (printing and engraving), Chicago, Ill. Capital, $10,000. Incorporators: J. F. Leaming, C. A. Bartlett, K. M. Leaming.

Engravers' & Printers' Machinery Company, New York city, N. Y. Capital, $100,000. Incorporators: J. F. Fowler, E. P. Eaton, W. Schwartz.

Dittman-Steidinger Company (printing and lithographing), New York city, N. Y. Capital, $20,000. Incorporators: S. E. Dittman, C. Steidinger.

The Journal Publishing Company, Harrisville, W. Va. Capital, $5,000. Incorporators: R. Morris, B. W. Leland, S. and P. W. Morris, E. Cooper.

Frank I. Miller Company (printing and publishing), Bloomington, Ill. Capital, $30,000. Incorporators: F. I. Miller, E. H. McColm, G. J. Soper.

American Printing Company, Detroit, Mich. Capital, $55,000. Incorporators: T. J. Barry, J. H. Gould, W. Goering, R. Conway, L. C. Stanley.

Commercial Printing, Binding & Lithographing Company, Louisville, Ky. Capital, $10,000. Incorporators: A. E. Meffert, Wm. E. Luckert and others.

Brown Printing Company, Los Angeles, Cal. Capital, $10,000. Incorporators: G. R. Brown, M. Jeffrey, H. M. Hayles, W. A. Westervelt, D. A. Griffith.

Fishel, Adler & Schwartz Company (printers and publishers), New York city, N. Y. Capital, $70,000. Incorporators: N. Ullman, L. J. Ullman, M. D. Stiles.

W. L. Dudley Company (stationers, printers, lithographers), New York city, N. Y. Capital, $10,000. Incorporators: R. B. Gray, C. V. D. Peek, L. A. Staats.

The Comanche Chief Publishing Company, Comanche, Tex. Capital, $10,000. Incorporators: D. H. Cunningham, T. J. Cunningham, L. T. Cunningham and others.

T. R. Woodburn Printing Company, Terre Haute, Ind. Capital, $50,000. Incorporators: A. Pendergast, M. Pendergast, M. L. Hidden. The company will take over the Viquesney printery.

BOOKBINDING

BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Binding Check-books, Receipt-books, Warrants, etc.

(101.) "Is there an accepted best and most economical way of binding small orders of check-books, receipt-books, warrants, etc., where the job will call for, say, ten books of one hundred to a book? What kind of equipment will best take care of this work and what are the processes?"

Answer.— Book, receipt, warrant and bond bookbinding is done in the following styles: Check cut flush with cloth back; check cut flush with leather back; half leather binding; full cloth or canvas binding. The first is the simplest and cheapest.

If you have a wire-stitching machine so much the better, otherwise a paper-cutter, paste-brush, glue-pot and glue-brush, a pointed knife and a straight-edge, combination wire cutters and pliers will be enough. If you have no wire-stitcher you should add to the list an awl and a hammer.

The material necessary for cut-flush check binding is a bundle of No. 60 strawboard, sold at 80 cents for sixty sheets, 26 by 38, or you can use the thin boards that come with ledger and bond reams.

You can also get Belgian marble paper by the quire or ream. Black pebble cloth comes in pieces of thirty-eight yards to the roll, thirty-eight inches wide, at $5 for the piece, but you can buy in yard lots if you prefer.

Bookbinder supply houses can fill your needs in material and other equipments.

Check binding: First, count out the job in hundreds or fifties, as the case may be, and cross each on top of the other. Next cut up end sheets, boards and cloth at one time for one job — or several, if you have them. End-sheets can be made from almost any kind of stock remnants, not too thin, equal to twenty-four-pound folio at least; heavier does not matter. Reinforce each end-paper by pasting a cotton strip about one inch wide along the binding edge and flush with it. Lay them out to dry before putting them on the books. When dry lay one on each side of every book with the muslin strip even with the back and *inside*, or toward the book. Jog up, at least six in a bunch, on the back and head, and lay them up in a stack with a strip of waste board across the top and a weight on that. Glue the backs with thin hot glue and let them dry in the stack. When dry cut them apart between the end-papers; an old table-knife is best for the purpose. Now either put two wire staples through the back of each, about one-quarter inch from the outside edge and far enough from each end to escape cutting when the books are trimmed. If stabbed put three holes through the back by means of the awl and hammer, but that should be done on a soft wood board with a weight on top, otherwise the awl may go in on the slant. The holes should be driven from the front of the book and should be in alignment. Next take a coarse needle and a No. 16 four-cord linen thread double. Push the needle through the center hole from the front, return it from either end hole, cross over from end to end on the front and come back through the center hole and tie a double knot. When drawn tight the long stitch should lie between the tying ends. Paste the boards and lay one on each side even with the head and about one-quarter inch from the thread or wire stitch. Do not use more paste than necessary to cover. About ten pieces can be laid on before the books need be pressed. The pressing can be done in a small standing press made for the trade, or in a letter-press, or even under the clamp of a paper-cutter.

If the whole job can be left in the press until dry it is preferable, for doing so avoids wrinkling of the leaves; otherwise each bunch can be taken out as soon as nipped, stacked up and a good weight left on top until the job is dry.

The cloth backs are glued with thin glue laid on the front-cover board an inch from the edge across the joint and stitches, over the back and onto the back and onto the back cover same as on the front. Rub the cloth down on the back and into the joints well. This can be done best by laying the book on a clean piece of paper and turning it over the cloth, rubbing the cloth through the paper. The marble paper sides should be pasted off long enough in advance to let them stretch before they are laid on. Each side should be lapped over on the cloth back at least one-sixteenth of an inch and laid straight before it is rubbed down. Use a piece of paper on top here, too, when rubbing, otherwise it is hard to obtain a neat job. When dry the books are ready for trimming. To get equal margins when cutting, especially if the job has a border, pick up all but the last leaf in the book, let that lay in its regular position on the cover-board, then stick a knife-point through the front, top and bottom margins at the proper distance from the printing. These marks should show through the cover, thus serving as guides for the cutting-machine clamp. Cut one book, on the front first to be sure, and if satisfactory a bunch can be cut with the same gage setting. Repeat this for the bottom and head cuts.

Binding on Small Scale — Gold Lettering.

(102.) B. J. writes: "I wish to do binding on a small scale and will ask you to send instructions that will cover cloth, half and three-quarter binding in russia. Will also need equipment and directions for gold lettering."

Answer.— The terms used by our correspondent to describe the styles of binding he is interested in apply to both printed and blank books. "In russia," however, is applicable to blank-books only, as printed books are usually bound in either skiver, roan, book or morocco. As many letters have been received on the same subject from different parts of the country in the past, it is perhaps best to give all the detail possible.

For equipment: One sewing bench, one back saw, one wood hand press, one small standing press, one water jacketed glue-pot, one bench gas-stove, one lettering pallet, one bookbinder's hammer, one shoemaker's knife for cutting stock, one paring knife, a piece of plate glass (or, better still, a thin lithograph stone), one 2½-inch round rubber-set glue-brush, half a dozen cherry pressing-boards, one pair of shears, one straight-edge, one hand-lever cutting machine, three fonts of brass type (upper case same series, assorted sizes). The following materials should be obtained: Hays' linen thread in skeins, Nos. 16, 18 and 24, one-half-pound ball of three-cord soft twine, one roll of Heuther's

No. 6 band, one pack of 3XX gold, one box of gilding-powder, one piece of black levant grained cloth (thirty-eight yards, width thirty-eight inches), one side each of red water-grained buffing russia-red cowhide (light weight) and one medium weight, one bundle each of Nos. 15, 20, 25 and 30 hard-cloth boards, 20 by 28; also a few pounds of good hide glue. Paste can be made as needed.

FULL CLOTH AND HALF-BINDING.

The first operation is the making up of the sheets into sections for sewing. If the job is ruled, it is better to look over the sheets first. It is not unusual to find broken lines and ink blots; these should, of course, be laid out. It will depend on the weight of the paper and the thickness of the book, whether four, five or six sheets should be folded together for sewing. Paper of the weight of twenty-four-pound folio should be six sheets to the section, thirty-six-pound medium five sheets, and fifty-four pound superroyal four sheets. These are selected merely to give a general idea. There is no hard-and-fast rule in this.

The sheets should be folded together as sections. Do not fold and insert the sheets singly. The back folds should sheet for each side having a strip of white cotton 1½ inches wide, should be pasted in the fold, so that at least one inch will be on the board when the book is pasted up. Set up three twines in the sewing-bench so as to fit the saw-marks in the sheets, tighten up the screws, pick up the bottom or last section, lay it in front of the twines in position to be sewed, slip the end-paper under it, and with the needle scratch marks where the saw slots are located. The needle, having for example a No. 16 thread, is run in at one end and out at the first twine, carried around and again inserted into the slot at the other side of the twine, and so on to the end. When the next section is laid on top, open it and use the left hand inside to sew out while the right hand sews in. At the end of each section the thread is tied to the one below by a half hitch. The thread should always be kept taut, and the sections should be pounded down between the twines to prevent the back from swelling. The knots at the kettle stitches should not be pulled tight, because that would draw the ends of the book together and cause the center to swell up. Unless each section lies in straight lines the most skilful binder can not produce a good result. The same method is pursued when sewing on bands, except



A PRINTER'S HOME.
Residence of Charles W. Kellogg, journeyman printer, 961 Bayliss avenue, Grand Rapids, Michigan.

be well rubbed down, the book jogged up even and put into the hand press between two No. 15 boards. With a flat stick knock the back and boards farther into the press, which during this operation should be screwed down just enough to keep the book from dropping out. When the back is perfectly even, tighten up the press. Three twines should be used to sew thin, cheap books on. Therefore, the length of the back should be divided into five equal spaces. With the back saw cut in a slot across the back in each of the three center marks, deep enough for the soft twine to lie flat in. Put a pencil-mark at each end of the book where it is to be cut off. Saw another slot one-half inch toward the center from the cutting marks (at each end), not as deep as the other three, but deep enough to penetrate the folds.

If the book is of good ledger stock and of better-grade binding, bands should be used instead of twine. The sawing or marking-out process is the same for bands as for twine, except that two slots are cut in for each band, but not near as deep as for the twine. End-papers should be ready to sew in at this stage. Heavy ledger stock, a folded that it is not necessary to use the sewing-bench. The bands are cut off long enough to reach two inches over the back and a fold is made at one end of each band. The first end-paper is sewed across and a band inserted under each of the exposed loops. When the thread is pulled tight, the bands stand up perpendicular the same as the twines in the bench.

When the sewing is completed the book is trimmed all around (look out for nicks in the knife). The back is next glued up with hot, thin glue; a stub brush is best for this purpose. As soon as the glue on the back is nearly dry, rounding is accomplished by hammering on each side of the back alternately until a proper curve is procured.

Cover-boards should be cut about one-eighth inch narrower than the book and three-eighths longer. When fitted on, the front should have a quarter inch square; the book will then have a proper distance between the back and board for joint.

Corners should be put on the boards with plenty of paste and turned in over the point, not simply lapped over. If this is done right, the leather will have its pared edge doubled under where the two ends overlap. The boards

then should be fastened to the book temporarily, but in their proper position, by means of a little glue in the center of each board near the back edge. The leather back should be cut a couple of inches longer and wide enough to reach around the back with at least an inch to spare for each board. The edges of the leather should be pared with a sharp knife on the glass slab or litho stone. The leather is held with the left hand while the right pushes the paring-knife. This knife should be ground on the upper side only. In that condition it can be handled to slit a continuous strip near the edge without cutting through to the face. Sponge the wrong side with water and then paste it with good thick paste and place it on the back so that both sides will be even. The ends should be turned in without loosening the boards, but for a novice it is better to remove the covers and lay them flat on the bench while turning in the ends. The book can be immediately inserted and the back rubbed in, as well as the joints. It is better to lay the book on a board with the leather exposed to the air, and a weight placed on the top of the cover while drying.

When dry, side up with cloth (use thin glue for this), stand the book on end to dry, then paste the end-papers, drop the board cover down on the pasted leaf and place the book between two smooth wooden boards in the press, setting the edges of the boards even with the joints, and pull down tight. It can be left in over night, or, if taken out in less time, thin boards should be inserted between book and cover to keep out dampness from the paste.

The Cost of Pamphlet Binding.

The cost of pamphlet binding has always been a stem-winder for Kansas City printers, says the *Boss Printer*, the organ of the Typothetæ of Kansas City.

Below is given a good comprehensive guide, which reports the cost, and profit should be added to these figures.

This is the report compiled by Mr. W. T. Cole, which was read before the Ben Franklin Club, of Minneapolis. It was made up from the records of twenty-two printing houses, covering a period of twelve months.

	S. & S. C. 1st M.	Enam. 1st M.	Add. M. S. & S. C.	Add. M. Enam.
Saddle Stitch:				
8-page, no cover	$ 2.75	$ 3.25	$ 2.35	$ 2.75
8-page, with cover	3.50	4.00	3.00	3.50
12-page, no cover	3.50	4.00	3.00	3.50
12-page, with cover	4.50	5.00	4.00	4.50
16-page, no cover	3.50	4.00	3.00	3.50
16-page, with cover	4.25	5.00	4.00	4.75
32-page, no cover, single form	3.60	4.25	3.25	3.75
32-page, with cover, single form	4.50	5.25	4.00	4.75
32-page, no cover, 2-16s	5.25	6.00	4.50	5.25
32-page, with cover, 2-16s	6.00	7.00	5.00	6.00
48-page, with cover, 2-24s	6.50	7.50	5.50	6.50
48-page, with cover, 3-16s	8.00	9.00	7.00	8.00
64-page, with cover, 2-32s	6.50	7.50	5.50	6.50
64-page, with cover, 4-16s	9.75	11.00	8.75	10.00
Side Stitch:				
32-page, pasted cover, 2-16s	8.25	9.25	7.25	8.25
48-page, pasted cover, 2-24s	9.00	10.25	8.50	9.75
48-page, pasted cover, 3-16s	10.75	12.00	10.25	11.50
64-page, pasted cover, 2-32s	9.00	10.25	8.50	9.75
64-page, pasted cover, 4-16s	12.50	14.00	12.00	13.50
80-page, pasted cover, 2-32s, 1-16	11.50	13.75	11.00	13.00
80-page, pasted cover, 5-16s	14.50	16.00	13.75	15.25
96-page, pasted cover, 3-32s	11.75	13.25	11.25	12.75
96-page, pasted cover, 6-16s	16.00	18.00	15.00	17.00
112-page, pasted cover, 3-32s, 1-16	14.00	15.75	13.25	15.00
112-page, pasted cover, 7-16s	18.00	21.00	17.00	20.00
128-page, pasted cover, 4-32s	14.00	15.75	13.50	15.25
128-page, pasted cover, 8-16s	20.00	22.50	18.75	21.25
Each additional				
4-page form	0.80	0.90	0.75	0.85
8-page form	1.50	1.65	1.40	1.55
16-page form	1.90	2.10	1.75	2.00
32-page form	2.25	2.50	2.10	2.25

The following price on a thirty-two-page-and-cover job, made up from the averages, showed that the list price for binding the same job would be 65 cents too low:

32 pages and cover, 2-16s and cover, 7 folds, at 750 per hour, 9 1-3 hours, at 51 cents	$4.76
Inserting 3,000 pieces at 1,500 per hour, 2 hours, at 51 cents	1.02
Stitch 1,000 at 750 per hour, 1¼ hours, at 66 cents	.82
Trim 1,000 per hour	1.05
Total	$7.65

The workable averages for the usual operations in a pamphlet bindery are given by Mr. Cole as follows:

	Per Hour.
Folding	750
Inserting	1,500
Stitching	750
Trimming	1,000

Where slitting has to be done allow at least one fold for the slitting, a sixteen-slit being figured as a four-fold.

Usually 12s (a three-fold) should be figured as a four-fold, and 24s (a four-fold) should at least be figured as a five-fold. These are necessary to "play safe."

DIRTY-AIR DEATHS.

We have frequently stated in these little health talks that pneumonia is a dirty-air disease. We have also repeatedly called attention to the fact that just as soon as cold weather comes, there is an immediate increase in the deaths from pneumonia.

This means that people are being killed by dirty air. They are being killed because they refuse to ventilate their houses and work places. This is why 143 people in Chicago died from pneumonia last week and also why in November there were 480 deaths caused by this king of dirty-air diseases.

If people will only let fresh, pure air into their homes, they need not and they will not die from pneumonia. It is easy to raise one window just a little from the bottom and to lower another just a little from the top, and in that way keep the air in the house in good, breathable condition without discomfort. Especially can this be done in moderate winter weather.

Attention should be paid to the ventilation of sleeping-rooms. The biggest bedroom ever made is not big enough to sleep in with the windows all closed. Bedrooms should be aired thoroughly for an hour or more every morning. In steam, hot-water or furnace-heated houses or apartments, the heat should be turned off in the bedrooms upon retiring at night; also in the morning when they are being aired out. By closing all doors communicating with other rooms, the house can be kept warm. But it is far better to cool the whole house off a little than it would be to omit airing out the bedrooms. The intelligent housewife who loves cleanliness and fresh air will easily find some way, even in the coldest of weather, to air the bedrooms without much discomfort or without making any noticeable increase in the coal bills.

And even though fuel is high, it is cheaper in the long run than sickness and death. So, as we have already advised, ventilate; but don't hibernate.—*Chicago Department of Health.*

SOME men are born printers; others become printers, while many more just "work at the business."—*Roscoe E. Haynes.*

THE way to make money though in the printing business is to know the value of what you are selling.

ONE job with a profit is worth two at cost.

COST AND METHOD

Cost Fest at Wichita.

Cost accounting is enjoying a big boom in the territory covered by the Southwestern Printers' Cost Congress held at Wichita, Kansas, on January 20 and 21. About two hundred people attended and the interest was as well sustained as at either of the great international cost congresses.

C. H. Armstrong, President of the Wichita Ben Franklin Club, welcomed the visitors, who, after prayer, proceeded to get ready for business, choosing G. M. Booth, of Wichita, as chairman; Mrs. H. D. Harmon, of Leavenworth, for vice-chairman, and L. A. Zimmerman, of Wichita, secretary. Chairman Booth names these as a Committee on Resolutions: W. F. Dodsworth, Leavenworth; Walter J. Weiss, Wichita; E. P. Greer, Winfield; J. M. Cook, Oklahoma; Harry Bowman, Muskogee; H. A. Schnur, Joplin, and Paul A. Jones, Coffeyville.

The club invited the gathering to lunch, after which E. P. Greer, of Winfield, spoke on "The Need of a Cost System," and Frank F. Merriam, of Muskogee, and O. P. Meloy, of Joplin, discussed printing conditions in Oklahoma and Missouri, respectively.

Then there were exercises in estimating, the methods of illustration being those usually followed in Franklin Club schools. A. G. McCormick, of the McCormick Press, Wichita, told the uninitiated "What a Cost System Does."

The lion of the occasion was F. I. Ellick, of Omaha, who illuminated cost accounting in all its phases in his usual brilliant way. "The Problem of a Newspaper and Job Shop Combined" was taken care of by Warren Baker, of Great Bend, Kansas, while C. H. Armstrong answered the question "Can the Small Shop Do Work Cheaper Than the Large Shop?" Horace Walkenhorst, who hails from Kansas City, where the trade organized and got down to business a little more than twelve months ago, spoke on "A Year's Experience with the Cost System." He said that between eighty and ninety per cent of the printers in his home city were now using cost systems and wouldn't be without them.

With the addition of C. A. Connolly as treasurer, the lady and gentlemen mentioned above were selected as permanent officers, and Oklahoma City was chosen as the place for the next meeting.

The congress wound up with a banquet, the toasts being handled by Richard Bird, who said the printer was on the eve of taking his place in the business world alongside the banker and plumber; Mr. Walkenhorst, Ed Greer, of Winfield, the veteran of the group; Business Manager Murdock, of the Wichita *Daily Eagle*, and Mr. Ellick.

The votes of thanks included the local typographical union, which had on display an exhibit of work done by students of the I. T. U. Course of Instruction in Printing, and "passed the cigars" to those attending the meeting.



SOUTHWESTERN COST CONGRESS, WICHITA, KANSAS, JANUARY 19-22, 1911.

Ellis Hughes, the pioneer in arousing interest in costs in Wichita, was given a vote of thanks, as were also the local club and its Committee of Arrangements.

Pacific Coast Printers' Cost Congress.

Distance and the short month prevent our giving a résumé of the Cost Congress held at Portland, Oregon, on February 22, 23 and 24. The program was probably the most comprehensive of any presented at a similar meeting. The forecast sent out by the committee was as follows:

Address of welcome, C. A. Whitemore, Portland, Ore.; election of officers of permanent organization; "Elementary Cost Finding Systems," F. I. Ellick, Omaha, Neb.; "Success Through Organization," Franklin W. Heath, secretary, United Typothetæ of America, Philadelphia, Pa.; "Standardization and Uniformity," J. A. Morgan, chairman, International Printers' Cost Congress, Chicago, Ill.; "Cost and Control," A. L. Scoville, Ogden, Utah; "Distribution of Overhead Cost," J. A. Borden, Spokane, Wash.; "Benefits of Our Vancouver Printers' Board of Trade," R. A. Bindon, Vancouver, B. C.; "History of Price-making Organizations in Seattle," C. V. White, Seattle, Wash.;

"Benefits of a Cost System in Sacramento," Joseph M. Anderson, Sacramento, Cal.; "One Strong Organization v. Several Weak Ones," Wilson H. Lee, President, United Typothetæ of America, New Haven, Conn.; "Credit System for Printers," I. H. Rice, Los Angeles, Cal.; "The Profits of a Cost System in Tacoma," A. B. Howe, Tacoma, Wash.; "A Retrospect of the Printing Trades in Our City," James D. Roantree, secretary, Franklin Printing Trades Association, San Francisco, Cal.; "A Few Facts Regarding Cost of Photoengraving," W. H. Chatten, Portland, Ore.

Friday night at seven o'clock will be served an informal banquet, interspersed with numerous surprises. The Entertainment Committee promised to keep up the reputation of the Pacific Coast. The officers and committees that arranged for the Congress were: President, C. A. Whitemore; secretary, Robert E. Morrell; treasurer, William Davis. Executive Committee — S. C. Beach, Robert E. Morrell, Joseph W. Beveridge, A. C. Whitemore and Ed. H. James. Finance Committee — L. A. Colton, O. R. Ball, James S. Ball and Milton Markewitz. Entertainment Committee — C. A. Whitemore, Joseph W. Beveridge, J. L. Wright, F. W. Baltes, W. E. Prudhomme and A. E. Kern. Programme Committee — S. C. Beach, Robert E. Morrell and F. W. Chausse.

Process Letter Prices.

The cost system which has been established in many of the offices doing process letterwork has shown such uniform results that the secretary has evolved a price-list which is recommended to all offices doing this class of work, says the *Boss Printer*, of Kansas City. However, it is recommended that if you are not familiar with facsimile letter printing, you had better not take work at these prices, because they are based upon doing a large amount of this business and do not cover any items for getting experience and making mistakes. The prices quoted below are minimum prices, and where the work is extra particular ten to twenty per cent should be added. It is also recommended that in élite letters 50 cents to $1 be added to cover the extra cost of composition, as it has been found that on full-sized élite letters money is lost at the price quoted. Prices are as follows:

500 letters	$2.50
1,000 letters	3.00
Additional thousands over 1,000	1.75
Additional thousands over 5,000	1.50
Additional thousands over 10,000	1.25

Printing signatures:

500 signatures	$0.75
1,000 signatures	1.00
Additional 1,000 signatures	.75
	Per M.
Filling in letters	$3.50
For each additional 100	.35
Envelopes addressed on typewriter	2.50
Envelopes addressed in longhand	2.00
Folding, enclosing, sealing and stamping	2.00
Additional operations	.40

Ownership of Electros.

A wide discussion has been going on recently in regard to the ownership of electros. The question, of course, would never have arisen had not many printers become "easy marks" in the eyes of business men.

When an order is placed with a printing house without stipulation as to plates, the electros, if made, are logically the property of the printer. If, however, the customer orders plates made, to be held as his property, there can be no argument as to the customer's proprietary rights. Nevertheless, it has become an established custom of many printers to consider plates as the property of the customer in any instance, and a mere order signed by the customer and presented by another printer will secure the electros. Or, if the job is given to the printer who has the electros, a price is asked which practically wipes out all the advantages he may possess by reason of his foresight in having had the electros made.

This weak-kneed policy should be relegated to the scrap-heap made so large now by recently introduced cost systems.

THE SEEING EYE.

He who sees is educated. Nothing so stated can be a whole truth or a literal truth; but it is nearer to the literal truth than, for instance, the epigram of the French, "He who sleeps, dines."

Scholarship contemplates infinitely more than training, so that scholarship and training are synonymous to but a limited degree; but training and education are more nearly so; and seeing is largely a matter of training.

The late Doctor Abernethy, founder of Rutherford College, used to say that if he could concentrate a young man's mind upon a knothole for four years, that would produce a finely educated man, or words to that effect. If you, reader, are able to concentrate your mind upon a knothole for the space of thirty minutes you have a pretty good working education.

A pupil of Audubon's describes the beginning of his work under the great naturalist. He gave the pupil a little fish, and bade him observe it. At the end of the day the pupil gave a description of the fish as he saw it. The next day "get that fish and look at it some more," the pupil was told. At the end of that day he was able to tell the naturalist a great deal more about that fish. But on the third day he was again set to the task of looking at that slimy and somewhat odorous specimen. That evening he was able to give a satisfactory, in fact a correct, description of the superficial aspect of the fish.

If you have a pair of seeing eyes they are more valuable to you than any jewels ever created in the alchemy of nature. It would be interesting to be able, as the mystics of the Orient claim to be, to see things beyond the mortal plane; but there are so many wonderful and important things in the ordinary range of human ken that are not seen!

He who has a seeing eye can accomplish his purposes. Every moment of life is crowded with opportunities. They seldom present themselves, however, to the unobservant.—*The Asheville (N. C.) Citizen.*

SPECIMEN BOOK OF THE UNIVERSAL AUTOMATIC TYPECASTING MACHINE COMPANY.

The specimen-book of type and borders just issued by the Universal Automatic Typecasting Machine Company, Chicago, Illinois, shows in loose-leaf form a very complete line of matrices available with the Nuernberger-Rettig typecaster. It comprises eighty pages and shows eleven complete series from six to thirty-six point of modern job-faces, and a fine assortment of gothics for newspaper work, twelve different series, some of which are made up to forty-eight-point in size. There are typewriter faces and several others of general use in the sizes most used. The selection of borders shows some new designs together with popular old ones. A copy of this catalogue will be sent to interested inquirers.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

CHICAGO PRINTING TRADES BLUE-BOOK.

A. F. Lewis & Co., have succeeded in making this book a useful volume. To quote the subtitle, it is "A business directory for busy people." It contains an alphabetical directory of all the printing-offices, supply houses, etc., in the western metropolis, a list of associations, unions, clubs, etc., and a paper water-mark directory. There is a sufficiency of other information to make the publication a handy one for the printing-office desk, and almost a necessity for the printing-house salesman.

PUBLICATIONS FOR PRINTERS.

The F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York, has just issued two illustrated pamphlets, "Blocks: Facts About Various Systems of Register Hooks and Blocks," and "Twentieth Century Proofing: Electric, Self-inking and Self-feeding," which are very instructive, especially to the more progressive printers. They are sent gratis upon request. The F. Wesel Manufacturing Company has always kept pace with the requirements of the more advanced printing plants. Its publications are necessary to all who are looking for improved methods.

IDEAL MULTIPLEX NUMBERING MACHINE.

The Cushman & Denison Manufacturing Company, 240 to 242 West Twenty-third street, New York city, is introducing to the printing and binding trades its Ideal Multiplex automatic numbering machine. The ends achieved in this machine are remarkable simplicity and durability. The working parts have been subjected to long tests and the varied wear carefully studied and provided for. The Ideal Multiplex has five movements, is the product of skilled mechanics, and in quality of material and finish can not be surpassed. Each machine is sold with the guarantee of the manufacturers. Catalogues and price-lists will be furnished by the manufacturers on application.

THE LINOGRAPH.

This is the name of a new line-casting machine which is being prepared to place on the market in the near future at $1,500. The Linograph Manufacturing Company, of Minneapolis, is the manufacturer, and its promoters are H. Petersen, P. O. Pedersen and J. C. Pedersen, well-known Minneapolis printers and linotype men. Judging from the illustration which appeared in the company's advertisement in our February issue (page 778) the machine is built somewhat on the lines of the standard Linotype. It is claimed, however, to be much simpler, mechanically, than the standard. The magazine is carried in an upright position at the front of the machine and contains twenty-four matrices one inch long of the most frequently used letters, and twelve of each of the remainder. This allows of a very light and easily interchangeable magazine. There is no second elevator, the elevator rising to the top of the magazine, and the whole line is transferred to the distributor box, the spacers dropping out of the line one by one as the matrices are fed to the distributor screws. The line is adjustable to all sizes up to thirty ems in length and fourteen-point body. It is built as a single-letter machine at present, adapted for the application of the two-letter attachment, when the patent expires in about two years.

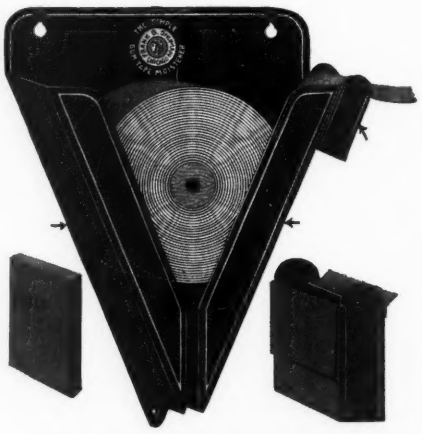
THE BECKETT PAPER CO. AT THE CHICAGO ADVERTISING SHOW.

The Beckett Paper Company, Hamilton, Ohio, manufacturer of the popular "Buckeye" cover-papers, will exhibit at the coming "Annual Business and Advertising Show," to be held at the Coliseum, Chicago, March 8 to 15.

The company has arranged its exhibit for practical demonstration. A modern embossing machine and other printing facilities will be operated during show hours, demonstrating by actual work the wonderfully artistic results to be obtained through the use of the various colors, weights and texture of the cover-papers of the company. This unusual and interesting exhibition the printers, as well as users of high-grade catalogues and booklets, should find exceedingly attractive and informing.

SHUMAN GUMMED-TAPE PACKAGE SEALER.

The substitution of gummed paper tape for sealing packages instead of tying them with string is of comparatively recent origin. The advantages which the use of gummed paper tape offers in securing greater neatness and consequent attractiveness, and economy in time and material, can be demonstrated almost as easily as they can be imagined.



SHUMAN GUMMED-TAPE PACKAGE SEALER.

A new device for carrying the paper tape and for moistening it as used has been invented by Frank G. Shuman, 37 River street, Chicago. As will be seen from the illustration this device has but three parts, the gummed tape-holder, moistener-holder, and felt moistener-pad. There are no screws or parts to get loose or become detached and nothing to wear out. The device is made to attach to the sides of the wrapping-table, entirely out of the way, or to the wall. The moistener is made detachable, so as to be easily cleaned and refilled.

The manufacturer is prepared to sell direct to the printer or to arrange for reliable agencies.

THE COVER CONTEST OF THE STAR TOOL MANUFACTURING COMPANY.

The cover-page contest of the Star Tool Manufacturing Company, Springfield, Ohio, first announced in the November issue of THE INLAND PRINTER, was unusually successful and the results were extremely gratifying. Printers throughout this and other countries responded enthusiastically, and the result was 279 entries, sent in by 111 contestants. And these entries form a most interesting collection of cover-page designs. The contestants were given



NORMAN E. HOPKINS, Philadelphia.
First place.

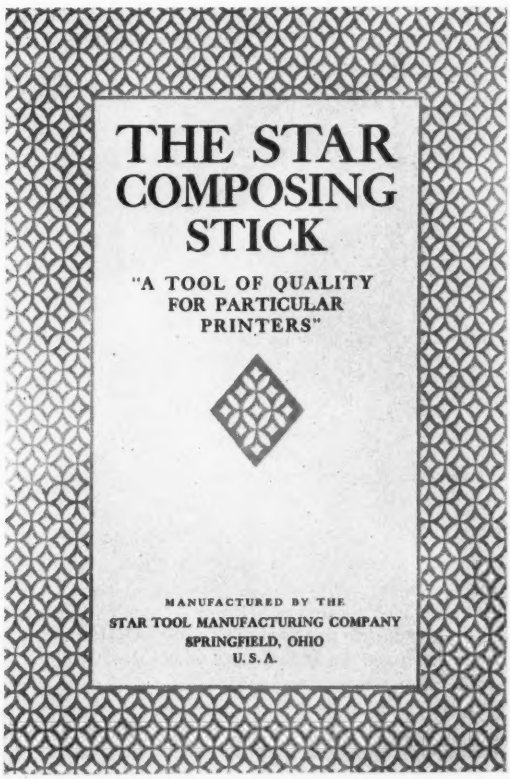


E. A. FROMMADER, Moline, Ill.
Second place.
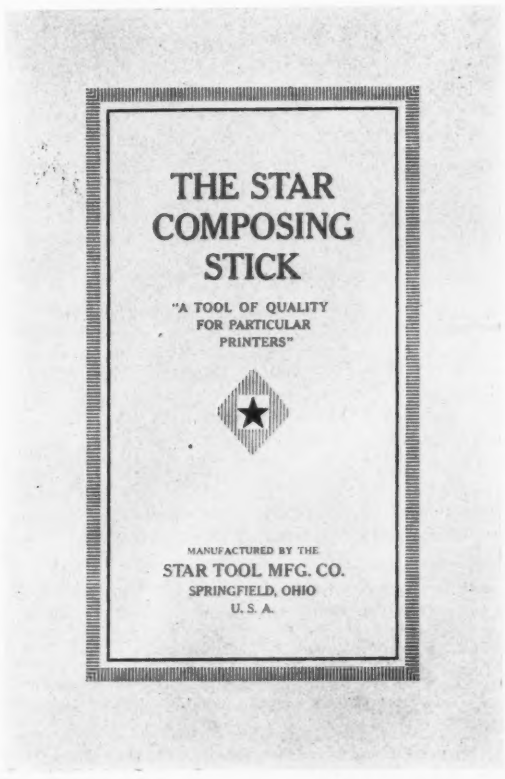


WAYNE S. SCHANTZ, Philadelphia.
Third place.

PRIZE-WINNERS IN THE COVER-PAGE CONTEST OF THE STAR TOOL MANUFACTURING COMPANY.



First place. By Norman E. Hopkins, Philadelphia, Pennsylvania.



Second place. By E. A. Frommader, Moline, Illinois.

free rein in the matter of stock and colors, thus insuring a large variety of suggestions.

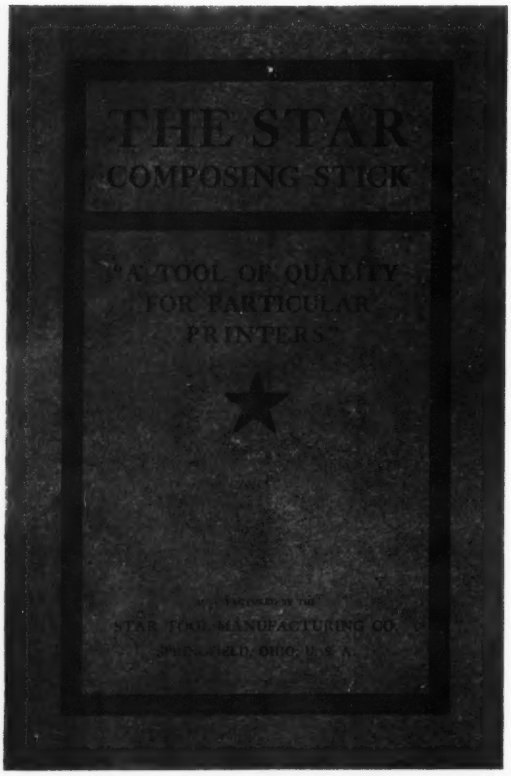
The interest and enthusiasm shown in this contest are remarkable. One contestant, on whose design appeared two cuts of the Star Composing-stick, wrote:

The cuts representing the stick are of wood and made by myself with a penknife. There were no means here of getting zinc etchings, and I did not have time to import them for this job.

And the penknife cuts were good, too.

The winners are as follows:

First prize, Norman E. Hopkins, Philadelphia, Pa.; second prize, E. A. Frommader, Moline, Ill.; third prize,



Third place. By Wayne S. Schantz, Philadelphia, Pennsylvania.

Wayne S. Schantz, Philadelphia, Pa. Honorable mention—S. L. Maxwell, Boston, Mass.; George Macbeth, Buffalo, N. Y.; Eli Black, Cleveland, Ohio; J. F. Tucker, New Philadelphia, Ohio; Albert G. Ernst, Buffalo, N. Y.; F. L. Crocker, Jersey City, N. J.; Chris M. Vaeth, Utica, N. Y.; W. G. McConnell, Toronto, Ont.; La Fayette Doetry, Findlay, Ohio; W. L. Melchinger, Irvington, N. J.

Following are brief biographical sketches of the prize-winners:

Norman E. Hopkins.—Served apprenticeship with Ferris & Leach, Philadelphia. Now with The Keystone Company, same city.

E. A. Frommader.—Served apprenticeship with the Banner Printing Company, Jefferson, Wisconsin. Now designer with Desaulniers & Co., Moline, Illinois. Thirty-one years of age.

Wayne S. Schantz.—Served apprenticeship in office of Royersford (Pa.) *Tribune*. Now foreman of the composing-room of The Keystone Publishing Company, Philadelphia.

Much of the beauty of the winning designs is, of course, lost in the reproductions. The cover awarded first place was printed in dark gray and black on gray stock and the effect is very striking. The cover which won second prize was also on gray stock, but in dark gray and orange. The design which won the third prize was printed in black and orange-brown on brown stock.

WINNERS IN THE HOLIDAY DECORATORS COMPETITION.

The American Type Founders Company offered $200 in prizes for the best specimens of Holiday Printing, showing appropriate use of the Holiday Decorators cast by that foundry and specimens of which were shown in the September issue of the *American Bulletin*, which contained also the announcement of the contest with notice of the prizes to be awarded. Up to the time that the contest closed, January 1, a large number of specimens had been received from printers all over the country. The judges who decided the contest were: Louis H. Orr, of the Bartlett & Orr Company, New York city; Mr. F. B. Corday, president of the Corday & Gross Company, Cleveland, Ohio, and Mr. Fred Gottschalk, secretary, Ben Franklin Club, St. Louis, Missouri.

WINNERS IN THE HOLIDAY DECORATORS COMPETITION.

FIRST PRIZE, $30.

McMullin & Woellhaf.....Hedge building, Burlington, Iowa.

SECOND PRIZE, $25.

P. H. Lorentz.....Knight-Errant Company, Buckhannon, W. Va.

THIRD PRIZE, $20.

Will A. Smith.....Whittier, Cal.

FOURTH PRIZE, $15.

John W. Cherry & Son.....87 Commerce street, Norfolk, Va.

FIFTH PRIZE, $10.

Arthur M. Bennett.....The Bennett Press, Worcester, Mass.

TWENTY PRIZES OF $5 EACH TO THE FOLLOWING:

Baruch & Louis.....211 High avenue, S. E., Cleveland, Ohio.
Coffelt, R. M.....Junction City, Kan.
Chaney, J. H.....Colonial Art Shop, Pasadena, Cal.
Connell Printing Company.....Gulfport, Miss.
Drechsler, J. Harry, Company.....230 Cortland street, Baltimore, Md.
Frazier, J. L.....Lawrence, Kan.
Hallett, Arthur G.....627 Minerva street, E. Liverpool, Ohio.
Hyde Bros.....Marietta, Ohio.
Kiracofe, Harry L.....Marken & Beilfeld, Frederick, Md.
McMullin & Woellhaf.....Hedge building, Burlington, Iowa.
Macbeth, George.....R. H. Conner Company, Buffalo, N. Y.
Moore, George A.....Moore's Printing Company, Newburg, N. Y.
Ness, A. K.....McMullin Printing Company, Cheboygan, Mich.
Phillips, John A.....17-19 Rose street, New York city.
Riley, J. W.....Shelly Printing Company, St. Louis, Mo.
Solomon, Chas. P.....226 Fifteenth street, Brooklyn, N. Y.
The Winfred Arthur Woodis Press..58 Front st., Worcester, Mass.
Tucker, J. F.....Marsh Printing Company, New Philadelphia, Ohio.
Vogel, A. E.....Nutfield Press, Manchester, N. H.
Watkins, J. W.....The H. & W. B. Drew Company, Jacksonville, Fla.

BUSINESS AND THE LEGAL PROFESSION.

Eminent lawyers like President Taft and Senator Root favor reform in legal procedure and an amendment of the ethics of their profession. Probably this movement was not born a moment too soon, for the profession has evidently fallen from its once high estate. Not so long ago the arbitration board of the publishers' association and the typographical union sent home publisher and compositor disputants because they brought along lawyers to represent them. The board said it was there to settle disputes about wages and not to listen to strained interpretations of the meaning of mere words. In New York the agreement

between the printers in league and a local union provides that those with grievances can appear before the board in person or by proxy, if the proxy is not of the legal profession. These bars are not raised on account of prejudice, but are the result of experience. It has become so much a part of the business of the legal profession to make business for itself that men in commercial life are becoming chary about allowing lawyers to interfere if that can be avoided.

WEST VIRGINIA PULP & PAPER COMPANY IN CHICAGO.

The Chicago warehouses of the West Virginia Pulp & Paper Company will move into new quarters on March 1 in the new Printers' Building, 154-160 Sherman street, Chicago. About a year ago the company opened offices in the Marquette building, under the management of Mr. J. R. Miller. The business has grown steadily and in the new salesrooms, which will take in the first and second floors of the Printers' Building with an area of over twenty thousand square feet, the development of the company's trade will be well provided for. The first floor will be used for sales offices and the second will be devoted to the storage of stock, comprising the company's various lines.

It is the purpose of the company to carry an extensive stock ready for quick shipments of all sizes and weights of S. & S. C. and machine-finished book paper and the Velvo-enamel book paper.

The company has prepared a handsome catalogue, in colors, which will be mailed to any one on request.

LINO-TABLER RULE STANDS THE STRAIN.

As demonstrating the tenacity of the rule-holding lugs which are an essential feature of the Lino-Tabler system, the illustration subjoined will be of interest to those familiar with the intricacies and difficulties of mechanical tabular composition before the advent of the Lino-Tabler method.



The piece of tabular matter from which the half-tone was engraved was about 10 by 50 picas in size, and contained five columns of figures. All that holds the table together is the triangular rules, which rest entirely on the shoulder of the slugs and are held in place by the projecting lugs cast by the special matrices invented by Vice-President Stevenson, of the Lino-Tabler Company, and which, although scarcely visible to the naked eye, hold the rule securely under the severest strain, as shown in this cut. The metal photographed had been bent over and straightened out several times, and had been tossed about with no particular care for some time before the picture was made.

The grip of the rule-holders is the more remarkable when the fact is considered that the rules can be instantaneously withdrawn and replaced, without damage either to table or rule, in case corrections are to be made or the rule used in other tables.

The Lino-Tabler Company is now furnishing its special matrices for use with two-letter Linotype matrices, every size and face of which is rendered available for tabular composition, without the change of a screw on the machine, by the system which all printerdom hails as the long-awaited solution of the vexatious problem of mechanical tabular composition.

These two-letter matrices will be issued in exchange for the single-letter matrices, without expense to machine owners, on application to the Lino-Tabler Company's general office at Chicago, or to its Eastern agency, 1729 Tribune building, New York.

THE PEERLESS ROTARY PERFORATOR IN USE BY THE GOVERNMENTS OF THE WORLD.

No better indication of the appreciation of the merits of American machinery can be offered than the adoption of American machines by foreign governments. A notable instance is that the Peerless Rotary Perforating Machine, manufactured and sold by A. G. Burton & Sons, 118-124 South Clinton street, Chicago, is in use by eight governments, as follows:

Imperial German Printing Office, Berlin, Germany.

Imperial Office for the Manufacture of State Papers, St. Petersburg, Russia.

Pretoria Government Printing Office, Pretoria, South Africa.

The Government Printer, Adelaide, Australia.

Government Printer, Hobart, Tasmania.

Canadian Government Bindery, Ottawa, Canada.

Bureau of Engraving and Printing, Washington, D. C., U. S. A.

U. S. Government Printing Office, Manila, Philippine Islands.

IS IT FAIR TO THE TYPEFOUNDER?

Is it fair for the printer using a casting machine to send to the founder to have the thin characters cast, or special characters and matrices frequently made for them — all produced at an actual loss by the founder — for the sake of using that material with casting machines?

Would it not be fairer if the printer would cast those thin characters himself on his machine, and when he has to have those special characters made to send to the machine company and have the matrices cut and then cast those items; in other words, not do all the fat himself and let the machine-maker produce all the fat and turn all the lean over to the typefounder?

Any fair-minded printer reading this will neither himself, nor allow his superintendent or foreman to impose such unnecessary burdens upon the typefounder, but will put them where they belong — upon the machine-maker and user.

The typefounders produce the original faces, the machine-makers copy them without permission or without even thanks, but to shove the lean and expensive stuff over to the typefounders is even worse.

We have heard of a case where a printer ordered five pounds of hair-spaces from a typefounder and kicked

because he was not furnished them at body-type prices, knowing perfectly well, as he did, that the cost was several times that of the regular spaces, and that he intended to use them with his sort-casting machine and was unwilling to cast them on his sort caster. The fair-minded printer will correct these evils — the unfair one must pay for them.— *The American Bulletin.*

ARTHUR S. ALLEN SALES MANAGER FOR PHILIP RUXTON, INC.

Mr. Arthur S. Allen has been appointed New York sales manager for Philip Ruxton, Incorporated. Mr. Allen has had an unusual experience in the printing trades. From 1888 to 1898 he was in business for himself in Boston, Massachusetts, and the Allen print was noted for the excellence of its product. In 1898 Mr. Allen joined the Tympalyn Company, which afterward consolidated with the United



ARTHUR S. ALLEN,
New York Sales Manager for Philip Ruxton, Incorporated.

Printing Machinery Company, of which concern Mr. Allen was manager at Boston, and later manager in New York. From 1908 to 1910 he was Chicago manager for the Lanston Monotype Company. Mr. Allen has always been a close student of printing problems, the study of color having his greatest interest. His work along this line should be of especial value in his new association, as Philip Ruxton, Incorporated, is noted as manufacturer not only in the regular line of printing-inks but also as manufacturer of colors for the artist and artist-printer.

BUSINESS EXPANSION AND INCREASED CAPITALIZATION.

The Thompson Type Machine Company, Chicago, Illinois, builder of the Thompson Typecaster, has increased its capital stock from $100,000 to $200,000. This expansion of its capitalization became necessary to take care of the rapid development of its European and American business; which has taxed its manufacturing facilities during the past year. The remarkable growth of the business of this company is made evident by the fact that Thompson Typecasters have just been shipped to Milan, Italy, and Berlin, Germany, and to Rotterdam, Holland, and Havana, Cuba. These machines have also been used in Shanghai, China, Lucknow and Bombay, India, for several years, while they are also casting type in Leipzig, Germany; Amsterdam, Holland, and London, England. All these various type-heights and systems of bodies are produced in the Thompson Typecaster, and the fact that type can be cast from Linotype matrices makes the casting of all European languages a simple matter, as all manner of accents are procurable.

In this country the leading newspaper ad.-rooms and job-printing offices have been users of Thompson Typecasters for a long time, and four different plants have ordered additional typecasters since the original installations. This company owns and operates its own factory and has the most modern machinery and equipment for the manufacture of its typecasters. Its matrix library includes all the modern type-faces and a branch library in New York has been established for the convenience of its Eastern customers. The company's headquarters are at 120-130 Sherman street, Chicago.

PRINTERS ALL.

The world's a printing-house;
Our words, our thoughts,
Our deeds are characters of
Several sizes:
Each soul is a compositor
Of whose faults
The Levites are correctors;
Heaven revises;
Death is the common press
From whence being driven
We're gathered sheet by sheet,
And bound for Heaven.

— *Francis Quailes, "Divine Fancies" (1632).*

THE HOURLY COST OF PRODUCTION.

So long as so few printers in a city will give out their costs of production — for many printers do not yet have confidence in their own figures — and so long as no one system is followed in collating these costs of production in printing-offices in different cities, so long will figures vary. The following data have been collated from different sources, and while no declaration can be made that the figures are absolutely correct, there is good reason to believe that they are approximately right:

	Hand Composition.	Linotype.	Linotype. 1,000 ems.	Cylinder Press.	Platen Press.
Chicago	$1.18	$1.62	$0.44	$1.57	$0.74
New York	1.19	1.45	.45	1.53	.70
Boston	1.20	1.53	.46	1.53	.70
Philadelphia	1.21	1.46	.45	1.48	.69
Milwaukee	1.16	1.57	.47	1.52	.71
St. Louis	1.19	1.60	.46	1.59	.69
Cincinnati	.98	1.15	....	1.32	.72
Detroit	1.05	1.58	.45	1.52	.73
Toledo	1.10	1.67	.44	1.55	.69
Denver	1.00	1.50	.43	1.60	1.25
Minneapolis	1.13	1.53	.43	1.51	.76
St. Paul	1.14	1.52	.44	1.54	.78
Omaha	1.12	....	....	2.04	.73
Average	$1.12	$1.52	$0.45	$1.56	$0.76

Corrections, additions, extensions, always welcome; state system of cost-finding in use, and send all possible details.— *Ben Franklin Monthly.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A RARE BUSINESS OPPORTUNITY — For sale: a complete printing establishment, now doing a good business; the plant includes both cylinder and job presses, binding machinery, wood and metal type, etc., all of which is practically new; with this goes the good will of the business, which is well established; only reason for selling is that owners desire to devote entire time to a publication; terms, one-half in cash, the balance to be taken in printing. Address, BOX 550, Portland, Me.

FOR SALE — Clinton *Chronicle*, daily and weekly; electric-power plant; Model 5 Linotype; investment $5,000; owned by bank; Clinton's population, 3,500; 4 railroads. C. E. GANNAWAY, Clinton, Okla.

FOR SALE — Job-printing and bookbinding plant in town of 8,000 population, located in southwestern Iowa, established in 1902; 1 cylinder and 3 platen presses, power stapler, sewing machine, ruling machine and 32-inch cutter; office has county work and larger part of city trade; good patronage outside of city; low rent; reason for selling — have Texas land interests. C 207.

FOR SALE — $5,500 buys one-half interest in job-printing plant worth $16,000; best bargain in Michigan. C 832.

I HAVE A FIRST-CLASS COUNTRY BINDERY that I will lease or sell; bindery is run in connection with job department, but prefer to dispose of same to practical man; bindery commands a good line of desirable work. C 205.

THE PUBLISHERS of the *Evening Recorder*, Amsterdam, N. Y., are open to propositions from owners of bookbinderies desirous of changing their location, or from expert binders who would like to take charge of a new plant; there is no bindery in the city, which has over 31,000 population.

THINK OF THE CALENDAR BUSINESS which you could get in your town, Mr. Printer, if you had the right kind of a line to show; it means money to you; we want representatives everywhere and can send you 220 calendar samples that are winners, also post-cards, blotters and fans; this is no jobbing proposition — we fill the orders complete, shipping direct to the customer; no trouble or worry or expense for you, simply act as our agent and draw your commission; our sample sets are going fast, so don't put off writing. AMERICAN CALENDAR CO., Red Wing, Minn.

TO WHOLESALE PAPER AGENTS, manufacturers, stationers and traders with a connection among printers and publishers — A British firm of manufacturers, having an established business throughout the Dominion of Canada, require stocking agents in the eastern, midland, western and northwestern provinces for the sale of their stock and the maintenance of their existing trade; the manufacturers are prepared to carry, with reliable firms, a limited amount of selling stock on sale or return under secure commercial contract. Apply in first instance, with confidence, to A. McKIM, Ltd., Toronto, Can.

WE ACT AS AN EXCHANGE for used printing machinery; small commission basis for selling only; if you want to buy or sell, let us know your wants; you can not go wrong; get our proposition. U. S. MACHINERY EXCHANGE, 25 Liberty st., New York.

Publishing.

A WELL-ESTABLISHED WEEKLY offers an opportunity for some printing-house which may have publishing ideas. Price, $8,000. HARRISDIBBLE COMPANY, 71 West 23d st., New York.

FACTORY SITE.

FACTORY SITE — One of the best in the country, 13 acres or any part thereof, on centrally located switch in a large German settlement; Columbus is one of the best towns for factories in the United States, and its railroad facilities can not be excelled; the laboring people are largely Germans and men who have moved in from the country, practically no foreign element; all Columbus industries have grown to be large institutions; our banks furnish any amount of capital that is required to finance, enlarge and develop business; the Chamber of Commerce is alive to the interests of its home industries; last year it gave one of the most elaborate and successful industrial expositions that has ever been held in the United States; if you contemplate a location, let us hear from you. C. A. THOMAS & CO., Brunson bldg., Columbus, Ohio.

FOR SALE.

A TYPEWRITER WITH LINOTYPE KEYBOARD, for printers and linotype operators; special prices: $45, $50; easy payments; fully guaranteed; established 1908. BUCKNER LINO-TYPEWRITER CO., Oakland, Cal.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

FOR SALE by the PATTERSON TOOL & SUPPLY COMPANY, Dayton, Ohio, a good secondhand 44-inch Chas. Seybold paper-cutter.

FOR SALE — F. C. Nunemacher plant, bankrupt; big bargains in all kinds of machinery, type and equipment; must be sold quick. Write for circular and price-list. F. P. BUSH, Selling Agent, 408 W. Main st., Louisville, Ky.

FOR SALE — Large assortment of wood type; price very cheap. If interested, will send proofs. OMAHA PRINTING CO., Omaha, Neb.

FOR SALE — Seybold Duplex trimmer. H. C. ISAACS, 10 Bleecker st., New York.

FOR SALE — 39 by 53 Optimus, 9 other cylinder presses, Smyth sewing machine; other printers' and binders' machinery cheap. H. BRONSON & SON, 409 Dearborn st., Chicago.

LITHOGRAPHED STOCK CERTIFICATES, coupon bonds, etc.; exclusive attractive designs; special trade prices and samples on application. PIONEER COMPANY, St. Paul, Minn. Founded 1849.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 7; monotype operator, 1; linotype operators, 3; machinist-operator, 1; foremen and superintendents, 6; all-around man, 1; bookbinders, 4; paper stock cutter, 1; salesman, 1; stoneman, 1; compositors, 2; artist, 1; pressmen, 3; folding-machine operator, 1; proofreaders, 2; editor or business manager, 1; office accountant, 1. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** **36 La Salle Street, Chicago**
100 William Street, New York

All-around Men.

JOB PRINTER-PRESSMAN — All-around man who can turn out first-class printing; will pay what man is worth — start at $20 and increase as he makes good; union, 8 hours. C 215.

Artists.

ARTIST WANTED to do line and brush work in designing advertising; $125 per month. Apply, with samples, to JACOBS & CO., Clinton, S. C.

COMMERCIAL ARTIST for photoengraving plant; one with experience in separating colors on mapwork preferred; steady position to first-class man; give references and wages expected. C 202.

Bookbinders.

WANTED — A non-union folding-machine operator; a man experienced on Brown and Dexter machines, both automatic and hand fed; permanent position and good wages. Address, with references, C 938.

WANTED — Competent binder to take charge of a country bindery; must be able to rule and turn out all kinds of commercial, bank and county work; permanent position to right party. C 717.

WANTED — Strictly first-class bindery foreman; man preferred who can rule or finish during rush times; must be able to handle men and get results; about 10 men and 30 girls in bindery; only a hustler wanted — a man whose interests are in producing the largest possible output; shop works 54 hours weekly; strictly non-union, but no strike on; steady position, and good city to live in. C 224.

Compositors.

WANTED — First-class job compositor or make-up man; position permanent; union shop. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

Engravers.

WANTED — Photo retoucher. Send samples and salary expected. RELIANCE ENRAVING CO., Pittsburg, Pa.

Foremen, Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Union man who can keep 8 to 12 compositors working to best advantage, lay out better class of commercial jobwork, and critically O. K. both stone and press proofs, can secure permanent and profitable employment with old and first-class concern in large southern city; preference given to man now similarly employed; highest references and probably personal interviews will be required. Address in confidence and give full particulars. C 228.

MAN FOR SUPERINTENDENT OR ASSISTANT in eastern plant employing about 200 hands, doing high-class letter-press, lithograph, steel and copper plate and bindery work, and specialties; state qualifications and experience and salary expected. C 229.

WANTED — Foreman for printing department (18 employees) who would invest in the company; southwest city, ideal climate. C 208.

Miscellaneous.

WANTED — Printer who wants to learn the art of manufacturing chemistry. HOLLY MANUFACTURING CO., 8 South 15th st., St. Louis, Mo.

Newspaper Men.

EDITOR OR BUSINESS MANAGER WANTED — Man with progressive ideas and some money to invest in thoroughly equipped printing plant publishing one of the leading western industrial monthlies and county-seat weeklies; also good job business; this is an exceptional opportunity for the right man; business too large for one man; need partner; must be man who can invest at least $4,000; details on request. C 217.

Operators and Machinists.

LINOTYPERS — Want one or two A-1 men to buy working interest in established business; 2 machines, good condition, no debts, paying dividends; $4,500 cash required. C 180.

Pressmen.

WANTED — A platen pressman having executive ability; must be able to handle high-grade work; union. P. O. BOX 593, Troy, N. Y.

Proofreaders.

PROOFREADER WANTED — High-class and thoroughly experienced proofreader, capable of editing as well as reading the final proofs for high-grade publication; man preferred; position permanent. Address SUPERINTENDENT, CROWELL PUBLISHING CO., Springfield, Ohio.

Salesmen.

SALESMEN — We want 5 machinery salesmen for our extensive line of printers' machinery; excellent proposition. Write fully in confidence,
GOLDING MFG. CO.,
Franklin, Mass.

Salesmen.

SALESMEN WANTED — The advertiser is the largest manufacturing press-room-specialty concern in the country, whose factory is located at Indianapolis, and maintains branches at Chicago, New York and San Francisco; the sales department is in need of a good man who is an experienced salesman, to call on the trade throughout Pennsylvania, Massachusetts, Connecticut, Maryland, Rhode Island, Maine and part of New York State; if we secure the right man we will open an office at Philadelphia and place him in charge of same; all applications will be considered as confidential, but immediate action is necessary. Address, BOX 55, Industrial bldg., Indianapolis, Ind.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

A LINOTYPE SCHOOL AT HOME — The Eclipse Keyboard, with complete instruction course, for $3, positively the best value on the market; movable spring-steel keys, enamel-painted; detachable copyholder; 22-page instruction book; diagrams showing 12 keyboard layouts; the Eclipse is made with the following layouts: No. 1, standard, without fractions; No. 2, standard, with fractions; No. 11, two-letter, with fractions; No. 12, two-letter, without fractions; circular on request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio. Guaranteed as advertised or money refunded.

LINOTYPE INSTRUCTION — A thorough operator-machinist course of 9 weeks for $80; instruction given day or night; 6 Linotypes; high-salaried instructors; employment bureau; hundreds of successful graduates. Write for prospectus and dates of next openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

MISCELLANEOUS.

BEST PADDING GLUE — Costs 40 cents per pound; superior to all in elasticity; money returned if not satisfactory; send $1 money-order for recipe to HARIGEL & SMITH, LaGrange, Tex.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER — First-class man, finisher, forwarder and marbler, wants position; West or South preferred. C 132.

Compositors.

COMPOSITOR, experienced, 24 years old, wants steady position in up-to-date job or stationery printing as A-1 type distributor; very clean and accurate; Chicago preferred. C 61.

COMPOSITOR-STONEHAND — Graduate I. T. U. Course in Printing desires permanent position; union; samples of work executed during course sent on request, including letters of criticism; over 10 years' continuous experience at case and on imposition; Chicago or New York preferred. C 164.

POSITION WANTED by young country printer; a position some place where I could join the union; Middle West preferred. C 227.

Engravers.

PRACTICAL PHOTOENGRAVER, thorough business man, with 15 years' experience in management of plant and office, will be open for engagement April 1; would take an interest after proving satisfactory. Address, with particulars, W. F. SELLE, 338 S. 4th st., Effingham, Ill.

Foremen, Managers and Superintendents.

AS SUPERINTENDENT OR MANAGER — 15 years' experience, good buyer, good executive, and can meet the trade; understand estimating commercial lithography; best of references. C 752.

I WILL BE AT LIBERTY to consider a proposition by a first-class job-printing establishment, after March 15, as manager, estimator, or manager of sales department; thoroughly competent and reliable; familiar with stock, cost of production and selling price; best of references; good salary expected. C 235.

"Cramain-Gold"—Non-Tarnishing

A *tested* and *proven* Metal Leaf—soft, pliable, brilliant, easy working, and less than half as expensive as genuine Gold Leaf.

Samples and prices on request

Remember, "Cramain-Gold" has been PROVEN successful.

MANUFACTURED BY
CRAMER & MAINZER - Fuerth, Bavaria

SOLE AGENT AND DISTRIBUTOR IN THE UNITED STATES

JAMES H. FURMAN

36 La Salle Street - - - Chicago, Ill.
100 William Street - - - - New York

Reputable representatives wanted in all principal cities

Foremen, Managers and Superintendents.

MANAGER OR ASSISTANT MANAGER of manufacturing department of publishing house with executive ability in clerical work, 19 years' experience in printing and publishing business, desires position in New York city. C 230.

PRINTING SUPERINTENDENT OR MANAGER, "up" on all required points, now in charge of fine plant, will change; costs, systems, sales, estimating and advertising. Write me. C 222.

SITUATION WANTED — Foreman, ad.-man, make-up or proofreader; married, sober, industrious; anywhere west of Chicago; 14 years' experience; day work; union; one who can get results; steady; held last job eight years as foreman, but would work on floor; state wages. C 738.

UP-TO-DATE PRINTER, with experience as superintendent, manager and foreman, desires permanent location; evening paper, book or job; office organizer, disciplinarian; excellent references; married. C 219.

Operators and Machinists.

GERMAN-ENGLISH LINOTYPE OPERATOR wants position; linotype or hand compositor; union. C 209.

LINOTYPE MACHINIST — Thorough mechanic, capable of putting any plant on a highly productive basis. C 218.

LINOTYPE AND MONOTYPE (Style D) operator, very fast and accurate on either machine, desires position at good salary; can keep small battery of Linotypes in good running order, and is a practical all-around printer. C 237.

Phototype.

PHOTOTYPE EXPERT is open for first-class position; knows every detail of the work, especially preparing; machine operator; can also install full working plants. C 232.

Pressmen.

A-1 CYLINDER AND OFFSET PRESSMAN, now superintending both departments, desires change. C 212.

ENERGETIC PRESSROOM FOREMAN desires to connect with concern doing high-grade color, process and offset work; practical man in letterpress and lithograph departments. FOREMAN, care Ryerson, 233 34th st., Brooklyn, N. Y.

FIRST-CLASS cylinder or job pressman, extra-fine on vignette work; capable of taking charge of medium shop. C 5.

PLATEN PRESSMAN, entirely competent on good work, at present employed, desires to make a change soon; non-union. C 948.

PRESSROOM FOREMAN, good executive ability, reliable, temperate, experienced on all grades of printing, desires position as foreman; West or Middle West preferred. C 234.

WORKING FOREMAN seeks affiliation with firm engaged in high-grade commercial printing offering opportunity to future advancement; particulars exchanged; union. C 211.

Proofreaders.

PROOFREADER, now employed, wants situation on afternoon newspaper; sober, accurate, union. C 226.

Salesmen.

WANTED — By practical pressman, position as traveling salesman — inks preferred. C 113.

WANTED TO PURCHASE.

WANTED — Harris envelope press in good order. C 233.

ROSBACK ROTARY CRIMPING MACHINE, secondhand, in good order; state price. MILLISON OFFICE SUPPLY CO., Wichita, Kan.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-11

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-12

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 Union st., Chicago. tf

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects. German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 Union st., Chicago, Ill. tf

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPERPLATE COMPANY, THE, 116 Nassau st., New York; 114 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-11

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-11

MURRAY MACHINERY COMPANY, Kansas City, Mo. All kinds of electrotyping, stereotyping and photoengraving machinery. 3-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-126-128 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-11

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 43-49 Randolph st., Chicago. (See advt.) 3-11

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-11

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 3-11

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-11

JONES, SAMUEL, & CO., Waverly Park, N. J. Our specialty is Non-curling Gummed Paper. Stocks in every city. 2-12

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. McLAURIN & CO., INC., 63 Park Row, New York city. "Bulldog" and "Blue Ribbon" brands gummed tape. Every inch guaranteed to stick. 6-11

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-11

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-11

Machine Work.

CUMMINGS MACHINE COMPANY, 238 William st., New York. Estimates given on automatic machinery, bone-hardening, grinding and jobbing. Up-to-date plant; highest grade work done with accuracy and despatch. 1-12

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-11

Mercantile Agency.

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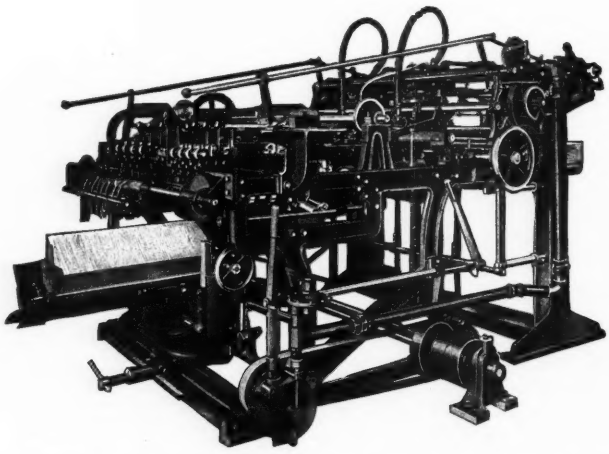
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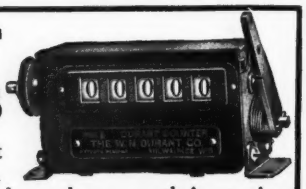
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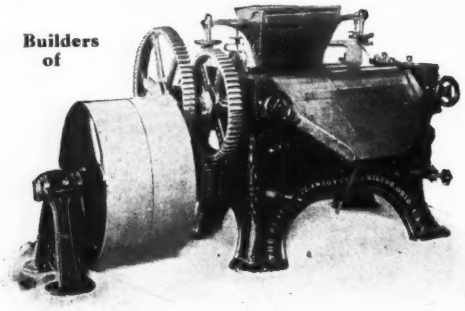
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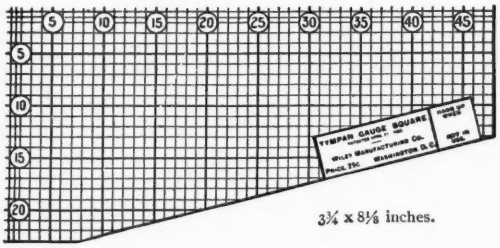


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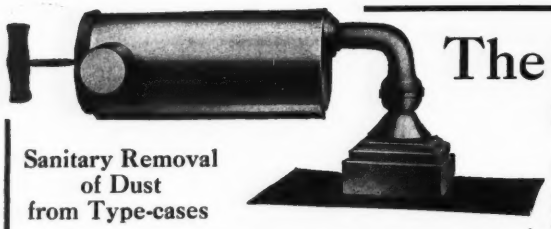


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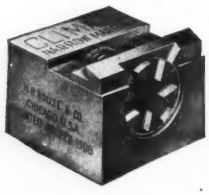
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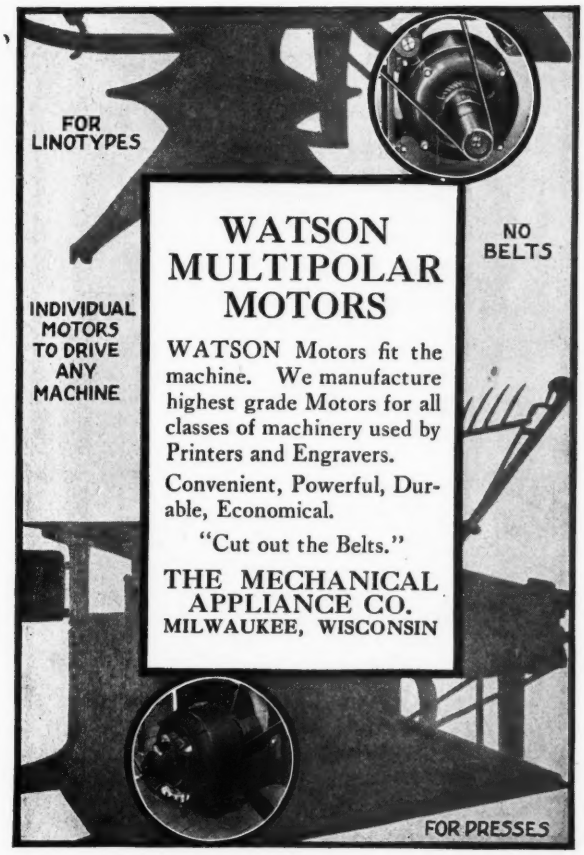
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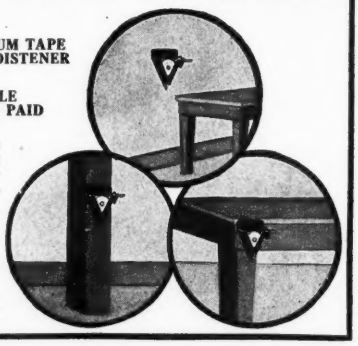
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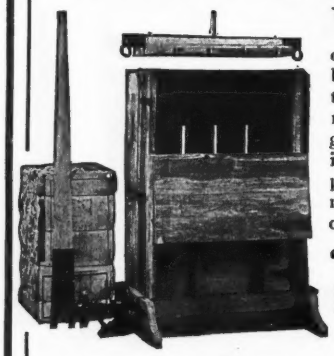
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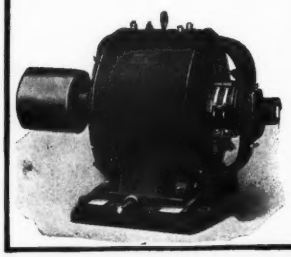
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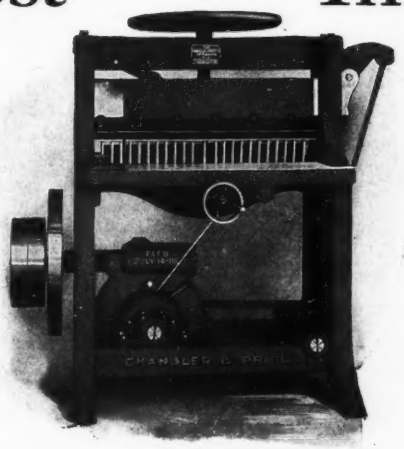
"Gives double wear where necessary."

DETROIT SULPHITE PULP & PAPER CO., DETROIT, MICHIGAN
Makers of Papers of Strength.

C&P

The Latest In Cutters

BEING the latest, this Chandler & Price Power Paper Cutter has all the good qualities found in other cutters and a number of improvements exclusively its own. It is not so new, however, but that it has been amply tested and proven up to the standard set by The Chandler & Price Company.



THE CHANDLER & PRICE POWER PAPER CUTTER

The name of Chandler & Price on any machine is sufficient guarantee of superiority to most printers. This Power Paper Cutter is the outcome of years of experience in building the famous Chandler & Price Gordon Press and the C. & P. LEVER CUTTER, and is the last word in CUTTING MACHINES.

Write for Catalogue

The Chandler & Price Company
Cleveland, Ohio

Ask about these Cutters

Danish Bond



If you want a business that will grow, use Danish Bond. Cheap papers look good to-day; to-morrow they turn brown or crumble, and bring discredit to you. A thousand years has shown that the one material for writing paper which will stand the test of time is rags.

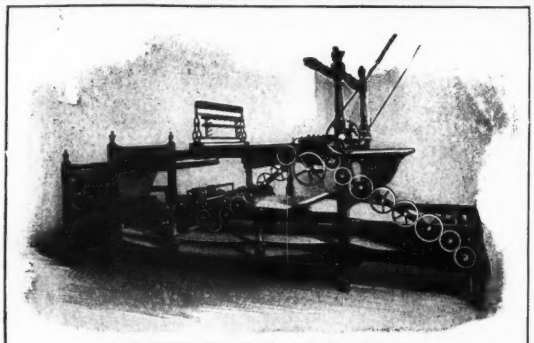
DANISH BOND IS MADE OF RAGS

MANUFACTURED BY THE

B. D. RISING PAPER COMPANY HOUSATONIC, BERKSHIRE COUNTY, MASSACHUSETTS

SOLD BY

Tileston & Livermore Co., Boston, Mass.
Miller & Wright Paper Co., New York City
Wilkinson Bros. & Co., Philadelphia, Pa.
B. F. Bond Paper Co., Baltimore, Md., and Washington, D. C.
E. C. Palmer & Co., New Orleans, La.
The Central Ohio Paper Co., Columbus, Ohio
R. H. Thompson Co., Buffalo, N. Y.
Hudson Valley Paper Co., Albany, N. Y.
Dwight Bros. Paper Co., Chicago, Ill.
McClellan Paper Co., Minneapolis, Minn.
Kansas City Paper House, Kansas City, Mo.
Carpenter Paper Co., Omaha, Neb.
Barber-Ellis, Ltd., Toronto, Brantford and Winnipeg, Canada
Carter Rice & Carpenter Paper Co., Denver, Colo.
O. W. Bradley Paper Co., St. Louis, Mo.
R. M. Myers & Co., Rochester, N. Y.
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Style "C"—Double-deck Ruling Machine

HICKOK
Paper-Ruling Machines
AND Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

THE THINGS WE DO

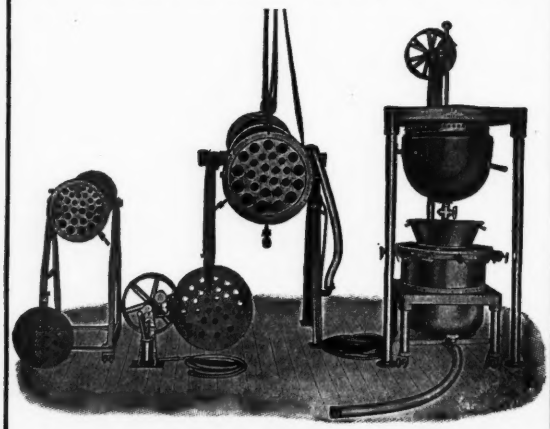
DRAWINGS
of any description,
and for every purpose, in
PEN AND INK OR WASH.
For Letterheads,
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MECHANICAL DRAWINGS
from Blue Prints or Pencil Sketches.
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description, in Two, Three
or more colors. Wood
Engraving, Wax Engraving,
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Full Equipments of the Latest and Most Improved
ROLLER-MAKING
MACHINERY FURNISHED
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A MODERN OUTFIT FOR LARGE PRINTERS
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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
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Correct Commercial and Society Stationery

COPPERPLATE ENGRAVING
is becoming more popular, as is indicated by a constant increasing demand. It's the established "elect" form of announcement of every character, invitations, cards, etc.

STEEL DIE EMBOSSING
for business letter-heads, personal correspondence, business cards, etc., is the one dignified and proper style. It is the recognized "taste" in business circles.

SEND US YOUR ORDERS
We will fill and ship according to your directions—an opportunity for you to take on a side line without investment, and which will yield you a handsome *net profit*. **Get Our Plans.** We supply the local printer with full line of samples, how to take orders, etc.

Steel Die Embossing
AND
Copperplate Engraving

For the Wedding Season and the many College Functions, invitations, announcements, cards, etc., Copperplate work is the one standard form. Prepare now for the early Spring business. Our *complete equipment* enables us to handle your orders *quickly*.



Best Machine

American Model 31—6 Wheels, $6.00

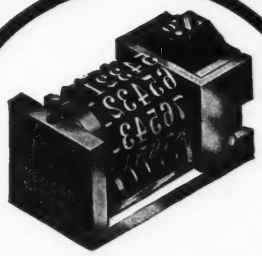
Steel Throughout

Every machine thoroughly tested in a printing-press and guaranteed

ACCURATE

American Numbering Machine Co.

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№ 12345

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Lowest Price

American Model 30

5 Wheels $5.00

Fully Guaranteed

In stock and for sale by

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The Mechanical Chalk Relief Overlay Process

is rapidly supplanting all other overlay methods, both hand and mechanical.

As contributory causes may be mentioned:

Ease of production
Containing relief on both sides of ground sheet
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Upwards of 1,200 Printing Plants, in all parts of the world, have installed the process

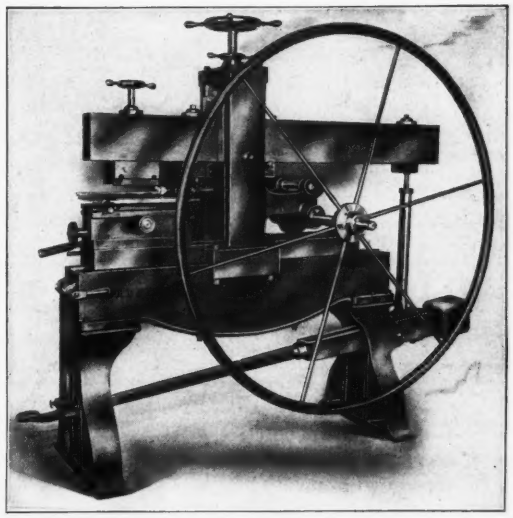
Among whom are—

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Butterick Pub. Co.	Government Printing Office
Mc Call Co.	R. R. Donnelley & Sons Co.
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WATZELHAN & SPEYER

183 WILLIAM STREET . . . NEW YORK CITY



STEEL PLATE TRANSFER PRESS

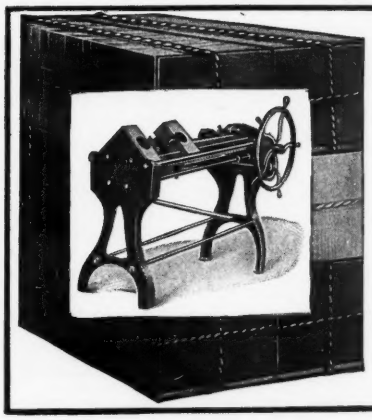
For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

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John A. Lowell Bank Note Co., Boston	1 "
Western Bank Note Co., Chicago	2 "
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E. A. Wright Bank Note Co., Philadelphia	1 "
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"HIGH DUTY" SHAPERS
AUTOMATIC GEAR AND RACK CUTTING MACHINERY
ESTABLISHED 1853 NEWARK, N.J. U.S.A.



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

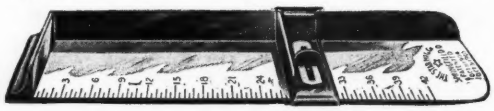
See the special announcement of the winners of our Catalogue Cover prize contest on pages 921 and 922 of *The Inland Printer,* this issue.

These three successful contestants have already received their prizes in full accordance with our agreement and at the decision of competent judges.

Springfield, Ohio
February 10, 1911

STAR TOOL MANUFACTURING CO.

BY the way—there's a distinctive superiority, that "something" about the Star Composing Stick not found in any other. The compositor needs a stick that will fit the hand, supply *ease*, and at the same time insure *accuracy* and *speed*.



All good features may be found in the Star Composing Stick and its many attractive and practical advantages are strikingly evident.

It is the ultimate stick for you, Mr. Compositor, and why not learn more about it by reviewing our catalogue and know of the newest and best?

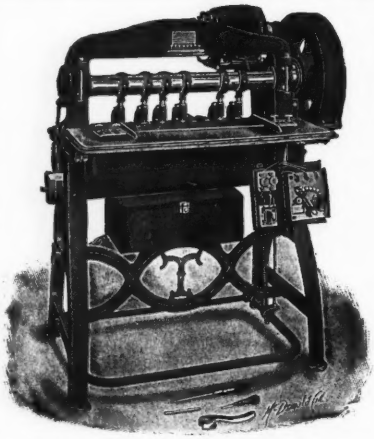
Simply drop a card—the catalogue is ready to be mailed.

Made in all popular sizes at a price in keeping with their actual worth.

FOR SALE BY SUPPLY HOUSES GENERALLY

THE STAR TOOL MANUFACTURING CO.

17 West Washington Street — SPRINGFIELD, OHIO



Style D—with direct-connected motor.

Tatum Punches

Five styles, varying in price from $35 to $325, every one the best in its class.

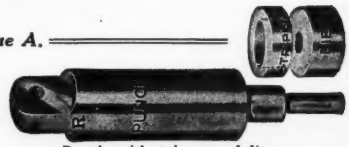
Absolute Accuracy—Clean Cutting—Prodigious Power—Evident Economy.

Tatum Punches may be adjusted to any desired multiple without the removal of the idle heads.

Round shapes all interchangeable. Nineteen stock sizes. Special shapes quickly furnished.

When you buy a punch, get the best—any user of the **"Tatum"** is a good reference.

Write for Catalogue A.

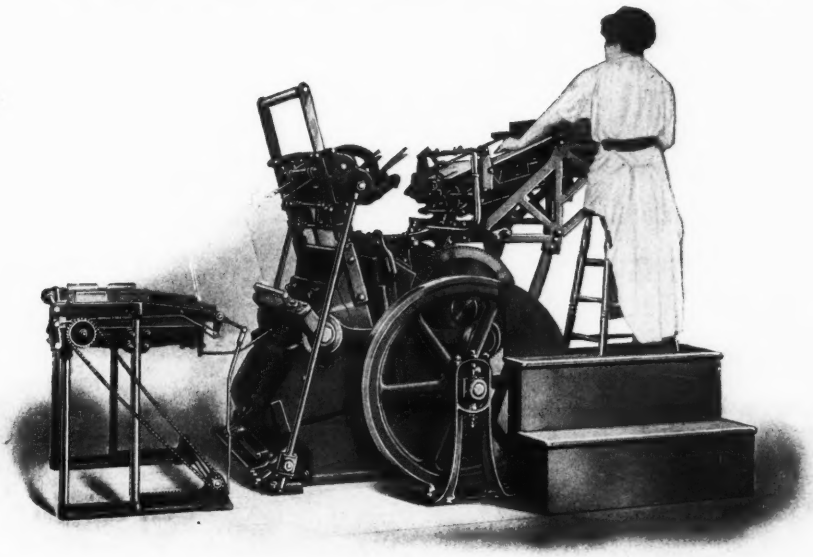


Punch, with stripper and die.

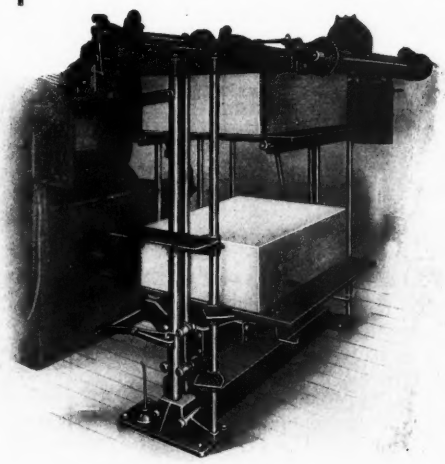
THE SAM'L C. TATUM CO.

3310 Colerain Avenue . . . . . CINCINNATI, OHIO

A Few of the Specialties Manufactured and Sold by the U. P. M. Co.



The U. P. M. Cutter and Creaser Feeder.
Can be attached to all sizes of cutting and creasing presses.



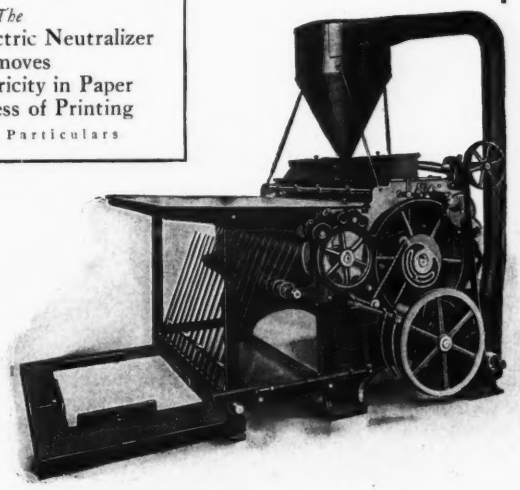
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The
Chapman Electric Neutralizer
Removes
Static Electricity in Paper
in the Process of Printing
Write for Particulars

Our customers are our best advertisements

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Lists furnished on application



U. P. M. Vacuum Bronzing Machine.

UNITED PRINTING MACHINERY COMPANY

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Western Agent
WILLIAMS-LLOYD MACHINERY CO.
124 FEDERAL STREET, CHICAGO



HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

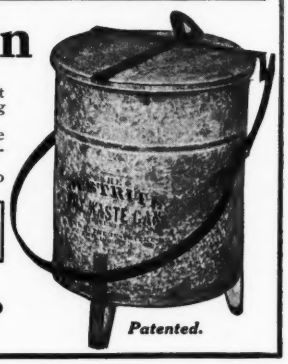
Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

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DECIDEDLY the best paper ever produced at a medium price.

Our claim proven by inspection of samples, furnished upon request.

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INK

FOR ANY PRINTING PURPOSE



PROCESS INKS

that can be used over each other WET and retain their full color value.

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334 DEARBORN STREET
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FACTORY
JERSEY CITY, N. J.

$436.66 Net Profit per Acre

It Pays to Raise Cantaloupes in California

T. Amagi and Peter Hovey had 22 acres of California land set out in cantaloupes. Their joint profits were $9,599.92—a net return of $436.66 on each acre.

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R. H. Clark netted $2,300 from 9 acres. C. H. Betzen $1,400 from 10 acres.

This group of farmers all settled in a fertile California valley where general farming and truck-gardening pay big profits.

Such land is still reasonably priced and splendid opportunities await the industrious newcomer.

You can get information uncolored by selfish interest by taking advantage of the *Homeseekers' Land Library*. Collected by the

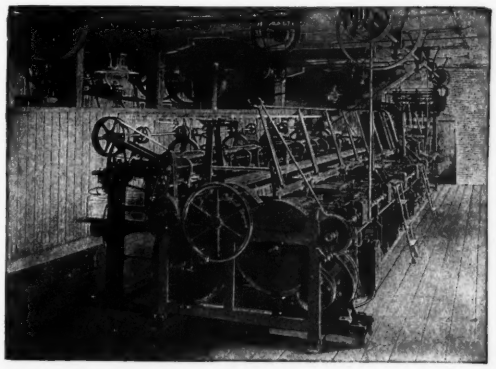
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Each book tells in accurate detail the exact conditions which confront the newcomer. Each is free to you.

Please state which industry interests you most—farming, truck-gardening, fruit-raising, stock-raising, poultry or dairying. You will get books which treat of the subject by return mail. Address

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Westinghouse Motor Driving Folder

Westinghouse Motors

The initial cost of installing a Westinghouse individual-motor equipment

may slightly exceed that of the old method of hangers, shafting, pulleys, belting, etc., but the greater production, cleanliness and better operating conditions effected by individual-motor drive, together with the greatly decreased cost of power, soon place the balance on the other side of the ledger. We can point to a case where in a factory with machines individually driven by Westinghouse Motors the power cost alone was one-third that for a similar factory using shafting and belting.

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Westinghouse Electric & Mfg. Co.
Pittsburg, Pa.



There Is But One Process

— that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Main 1611 and we will call for your business.

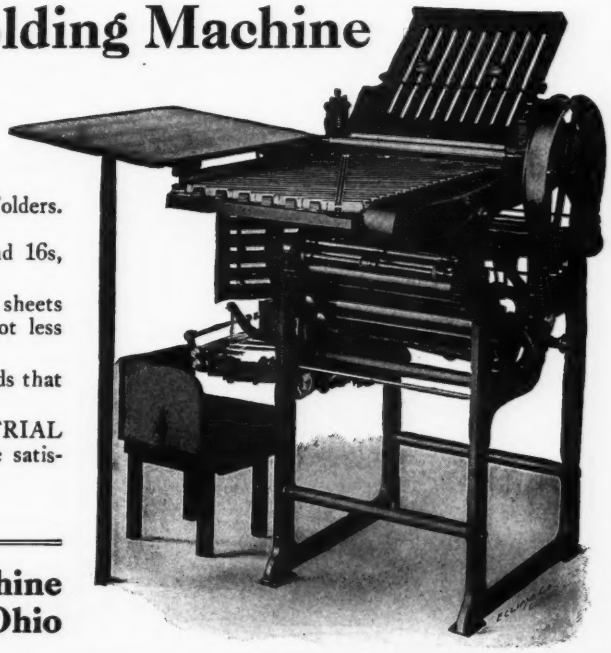
American Electrotype Co.
24-30 South Clinton St.
Chicago

COST REDUCTION *and* PROFIT MAKING

THESE RESULTS ARE OBTAINED BY PROGRESSIVE PRINTERS WHO USE

The Cleveland Folding Machine

The Only Folder that does not use Tapes, Knives, Cams, or Changeable Gears in Folding.



Perfect in register and 50% faster than other Folders.
Has range from 19 x 36 to 3 x 4 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s, and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3. in.
Makes accordion—and a number of other—folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.
Write for a complete set of sample folds.

The Cleveland Folding Machine Company : : : : Cleveland, Ohio

A Finely Illustrated Article *on* Concrete Construction

for Printing *and* Publishing Establishments will appear in the March number *of*

THE GRAPHIC ARTS

The durability of concrete construction, its economy of maintenance and the saving in insurance will be presented.

"Efficiency in the Printing Industry," by J. Horace McFarland, is another timely article in this same number.

This is the third issue of the new monthly magazine, edited by Henry Lewis Johnson, for Printers and Users of Printing.

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A sample book has been prepared showing a number of specimens of this work done with an Orro Embosser. It shows you how to produce better work — to add an extra profit to your printing — to get business that is now being sent to the engraver and die-stamper. You may have these specimens simply for the asking

The Orro Manufacturing Company

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By John H. Vanderpoel

Is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full page drawings. "The HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

PRICE $2.00

THE INLAND PRINTER COMPANY

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to be realized in purchasing dependable and mechanically perfect machinery when equipping a plant for *Manufacturing*

Printers' Rollers

Our machinery embraces improvements on weak features of others—therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

Let us submit our small or large plant outfits. We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

Equip Your Presses with Peerless Motors



The efficiency and reliability of the "PEERLESS" is known by the results accomplished. The PEERLESS MOTOR insures to the printer a larger output per day, operated at the lowest cost. Its *durability* and *satisfactory* service are conceded by all users, and it is accepted as the one standard motor for all makes and sizes of printing-presses.

It is built for service and gives it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

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Why Use Ancient Methods

when the new and modern ideas mean economy of time and improved character work?

Cuts without a camera, direct from pencil or ink drawing; tint-blocks quickly and easily made to register under half-tone and line; either uniform or graduated. Best get in touch with this new process. Write for particulars to-day.

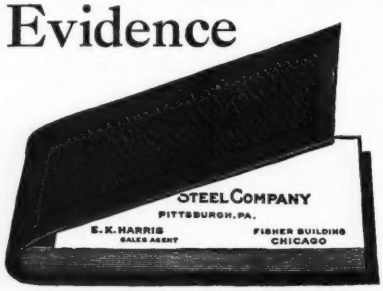


THE NORWICH FILM

NORWICH, CONN.

Lefranc & Cie, London and Paris

Use Your Own Card as Evidence



No matter who your customers are, you can always get their interest by detaching one of your

Peerless Patent Book Form Cards

and showing them the *smooth edge*, and the perfect cleanliness and handiness which is characteristic of them *only*.

Once they have seen the card and have had an explanation of the ultimate *economy* and *pleasure* of their use *as against a loose card*, you have a sure and abiding customer. And remember that if he comes to you for his cards he will come to you for the other printing and engraving he may need.

A trade-winner for itself, it brings other trade to you, because a user of the *Peerless Card* judges your other printing or engraving by the printing or engraving on these cards, and their style, finish, quality and economy. If it will establish the quality of your shop, you want it, just as a trade asset.

Send for a sample tab of the cards, detach them for yourself; show them to one or two of your present customers and see how impressed both of you become with them. If they impress you they will impress others. See them for yourself.

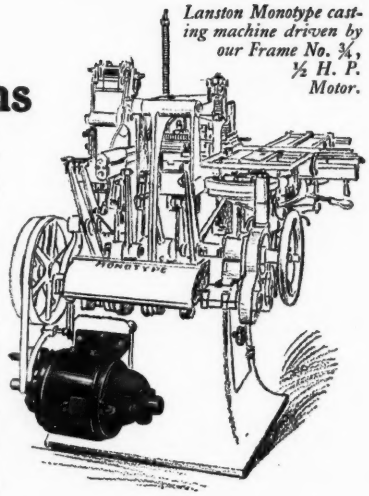
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Engravers, Plate Printers, Die Embossers

7-9 East Adams Street **Chicago**

Power Problems

Lanston Monotype casting machine driven by our Frame No. ¾, ½ H. P. Motor.



Our Engineering Department has solved many power problems similar to yours. It can solve yours. Write us for free advice. Our policy of specialization has made the : :

Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, 1/30 to 15 H. P.)

far superior to any other small motor on the market. We have a supply of motors of all types for printing shops on hand all the time at our factory and at the branch offices ready for immediate shipment. Write us your needs. If we haven't the right motor in stock we will make it for you.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Avenue, Springfield, Ohio.

Branches in NEW YORK, 145 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 501-515 W. Jackson Boulevard; BOSTON, 176 Federal Street; CLEVELAND, 1408 West Third Street, N. W.; NEW ORLEANS, 312 Carondelet Street; ST. LOUIS, Locust and 11th Streets; KANSAS CITY, 930 Wyandotte Street.

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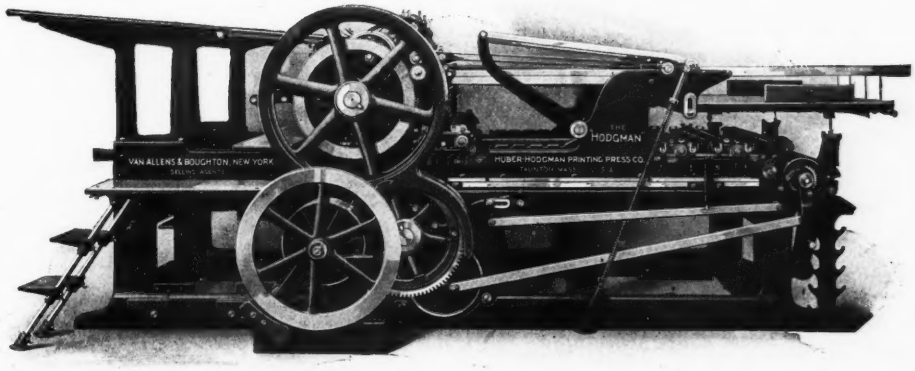
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THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

ENTIRELY new—new design, new movement. Bed only 34 inches from the floor, all sizes. No shoes, no rack-hangers, no jar or vibration. Highest speed known in flat-bed presses. Five tracks, rigid impression, trip the cylinder, also trips the fountain roller. Does this strike you as an improvement in flat-bed presses? The Hodgman has a number of other radical improvements. All users claim it is the leader. Will you look at it in operation? Takes very little time to prove our claims. Simplest, most durable. More new features. Guaranteed the fastest speed, lightest running, most rigid, best register—these are our claims. Will you see it?

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

No. 3

By the Press-Tester

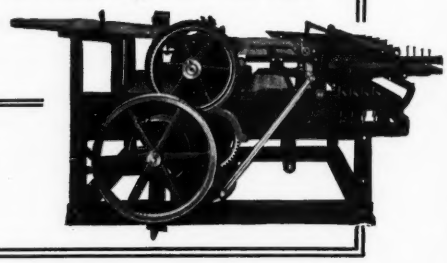
Stonemetz Two-Revolution

HERE I am again, "just like a 'slur' on the gripper edge — hard to get rid of" — as the old pressman said. It's not my fault, believe me. If so many of you fellows hadn't "fell" for my former spiels and wrote in for more information, I'd be right down testing STONEMETZ PRESSES and not trying to beat the "ad." gazabo out of this job.

But say, talking about "slurs" on the gripper edge, did any of you fellows ever bump up against a proposition of that kind on a two-revolution? Did I hear somebody say "Yes"? Well, I *guess* so. Shouldn't wonder a bit but what some of you have developed a chronic grouch adjusting register racks, sheet bands, grippers, shoo-flys, feed guides, grasshoppers and every other adjustable thing about a press, trying to get rid of a gripper-edge "slur." And finally what did you do? Just let her "slur" and be d——; that's about all you could do on a press that's got something like 'steen bearings between the bed and cylinder to wear and produce lost motion. Of course, you might set the register rack up so she'd "bite," sprinkle rosin on the bearers and set the cylinder down so hard that the slack would be taken out of the gears, but what's the use?

I'm going to get something out of my system right here about the STONEMETZ — *she don't "slur"* and you *can't make her "slur."* Tell you what I'll do — I'll take the bearers off that four-year-old STONEMETZ mentioned in my former "ad." and print with her at a speed of two thousand an hour. If there's a sign of a "slur" I'll stand for a chicken supper and I won't draw the line on the "bubbles" either.

Just attach your John H. to a postcard requesting the printed matter the Challenge people are dead anxious to send you. It'll make a hit with you and at the same time will put you wise as to how it's possible for the STONEMETZ to pull off stunts like the above.

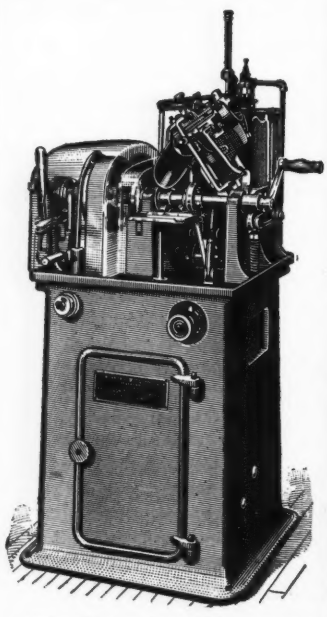


The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 194-196 Fifth Ave., Chicago.

MAKE YOUR DEAD TYPE WORK



Nuernberger-Rettig Typecaster

DEAD TYPE, LIKE A DEAD MACHINE, TAKES UP ROOM — COSTS MONEY

When you figure costs, consider your cases full of dead and worn type—which are continually requiring expensive sorts and still depreciating in value. The small price the foundry allows for old metal from their high-priced type makes you stick to it. Would it not be better to recast it yourself and get type equal to foundry quality, at a cost far below foundry prices, and always have cases full of new type, spaces, quads, and no sorts to buy? WHY NOT WRITE THE

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO

Buckeye Covers

USE BUCKEYE COVERS

The World's Greatest Advertising Medium

IF you are in Chicago on March 8, or any day thereafter up to and including March 15, it will pay you to attend the Business and Advertising Show in the Coliseum, and *look for the Buckeye Cover Exhibit.* You will find there *a practical embossing demonstration* that will effectually remove your last doubt as to the suitability of Buckeye Covers for the very highest grade of catalogue and booklet work.

To those unable to attend the show we will send *proofs* on request, proving that *the only cheap thing about Buckeye Cover is its price.*

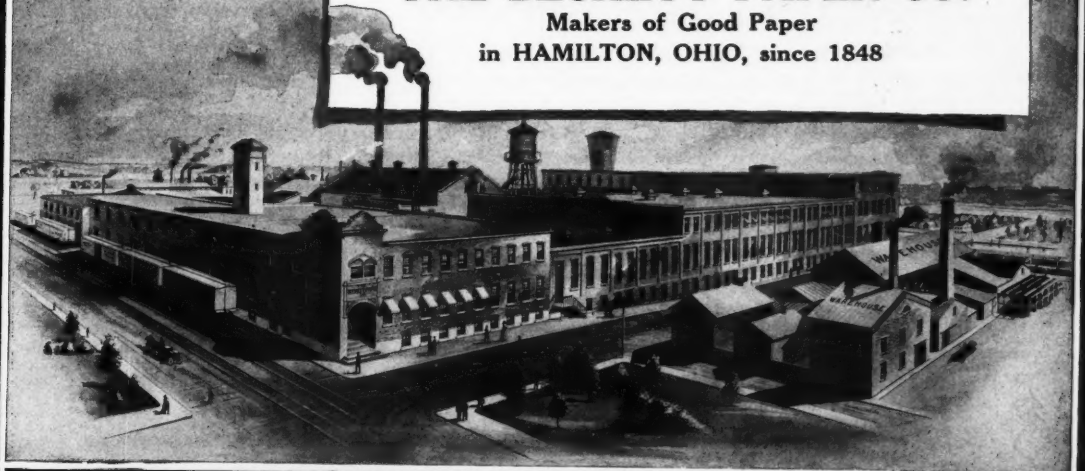
BUCKEYE JOBBERS:

BALTIMORE, Dobler & Mudge.
BOSTON, The Arnold-Roberts Co.
BOISE CITY, Idaho Paper Co.
BUFFALO, The Alling & Cory Co.
CHATTANOOGA, Archer Paper Co.
CHICAGO, James White Paper Co.
CINCINNATI, The Chatfield & Woods Co.
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The Whitaker Paper Co.
The Cincinnati Cordage & Paper Co.
CLEVELAND, The Union Paper & Twine Co.
COLUMBUS, The Central Ohio Paper Co.
DAYTON, The Keogh & Rike Paper Co.
DENVER, The Peters Paper Co.
DES MOINES, The Carpenter Paper Co.
DETROIT, The Union Paper & Twine Co.
INDIANAPOLIS, C. P. Lesh Paper Co. / Indiana Paper Co.
KANSAS CITY, MO., Graham Paper Co.
LOS ANGELES, Zellerbach Paper Co.
MIDDLETOWN, O., The Sabin Robbins Paper Co.
MILWAUKEE, The E. A. Bouer Co.
MINNEAPOLIS, McClellan Paper Co.
MONTREAL, The Howard Smith Paper Co., Limited
NASHVILLE, The Whitaker Paper Co. / Graham Paper Co.
NEW ORLEANS, E. C. Palmer & Co.
NEW YORK, Henry Lindenmeyr & Sons.
OAKLAND, CAL., Zellerbach Paper Co.
PHILADELPHIA, Garrett-Buchanan Co.
PITTSBURG, The Alling & Cory Co. / The Chatfield & Woods Co.
PORTLAND, ORE., Pacific Paper Co.
RICHMOND, VA., The Richmond Paper Manufacturing Co.
ROCHESTER, The Alling & Cory Co.
SALT LAKE CITY, Carpenter Paper Co. of Utah.
SAN FRANCISCO, Zellerbach Paper Co.
ST. LOUIS, Graham Paper Co.
ST. PAUL, Wright, Barrett & Stilwell Co.
FOREIGN SELLING AGENTS.
Henry Lindenmeyr & Sons, London, Eng.

Write direct to the Mill for samples if no jobber is near you; also advise us if you are not receiving the Buckeye Announcements. They're mailed monthly and they're worth getting.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



PRINTERS, BE MERCHANTS

That is the slogan of former President Fell of the United Typothetae. It is the best and most effective utterance of a man who has the habit of saying pat and pertinent things.

There is nothing on the market that can help you become a merchant printer more quickly than H. H. Stalker's

"Building and Advertising a Printing Business"

The book is compiled from articles which appeared in *The Inland Printer*. They are made into book form for convenience sake.

Keep it on your desk—it is a stimulant.

When business is dull and your think-tank weary, this book will enliven you by showing you how to get business. There is something in every line—you couldn't miss the good things if you tried.

It costs $1—really worth $25.

THE INLAND PRINTER CO., *120 Sherman Street, Chicago, Ill.*

Now on Sale

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers

"LETTERS and Letter Construction" presents the subject in a new manner—gives you the information you want in the way you want it. It is not merely a book of alphabets—it is a book of ideas. It is written by the chief instructor of the I. T. U. Course of Instruction in Printing, and is based on actual experience instead of theory.

¶ *Some of the features:* "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples—excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

¶ It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

PRICE, $2.00

The Inland Printer Company, *Chicago*

120-130 Sherman Street

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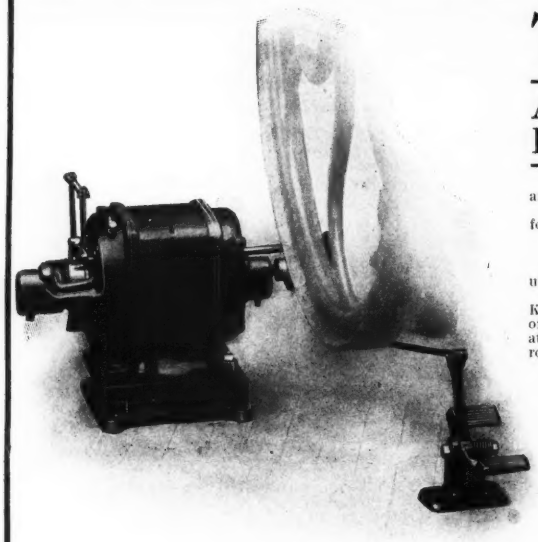
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Published or For Sale by **THE INLAND PRINTER COMPANY**

120-130 Sherman St., CHICAGO **1729 Tribune Building, NEW YORK**

PAMPHLET GIVING CONTENTS OF EACH BOOK MAILED ON REQUEST



THE KIMBLE

A. C. Variable Speed Press Motor is Built for PRINTING-PRESSES

When you buy an ordinary motor you have to pay for a lot of things that are of no use (or worse) in your pressroom.

And a lot of things — special things — that you *do* want (variable speeds, for instance), you get only imperfectly, and at great power cost.

The Kimble Press Motor is *built for printing-presses.*

One foot-lever starts, stops, reverses and controls speed of press.

Speeds vary by every finest shade, from 300 to 2,600 revolutions per minute — not by a few "steps" only.

When you cut your speed in two you cut your cost in two, because the Kimble puts every K. W. of current to useful use, instead of burning up a lot of it on resistance coils and other juice-eaters that are at best but bungling attempts to make an ordinary motor fit the extraordinary requirements of pressroom work.

¼ H.-P. to ½ H.-P.— Friction drive.
¾ H.-P. to 1½ H.-P.— Belt drive.
110 and 220 volts — 25 to 60 cycles.
Alternating current.

And the Kimble gives you the full efficiency of the alternating current — the natural current — without the use of transformers or other current-eating expedients.

More power, more evenly distributed at less cost — we give it and prove that we give it, protecting you by a TWO-YEAR GUARANTEE.

Polyphase Motors for Cylinder Presses, Cutters, Folders, Linotypes, Stitchers, Etc.

We wish we could make our single-phase reversible motors big enough for cylinder presses. But we can't — not yet, at least. But we do make an equally wonderful line of A. C. *polyphase* motors up to 10 H.-P.

Variable Speed or Constant Speed. Two Phase or Three Phase.

So that you can "Kimbleize" your whole shop and save a lot of meter money.

Send for list of printers now using the Kimble system.
Whether you want one motor or a full equipment, write

KIMBLE ELECTRIC CO., 1125 Washington Blvd., Chicago, Ill.

AAA Our plates "print up" Ask any advertiser

We manufacture catalogue and book plates, copper-faced, kiln-dried cherry-backed electrotypes, and interchangeable based electrotypes for newspaper and magazine advertising exclusively.

Why Not Buy Electrotypes as You Buy Other Materials?

Good ink and good paper together with best presswork will not overcome the bad effect of an improperly made electrotype.

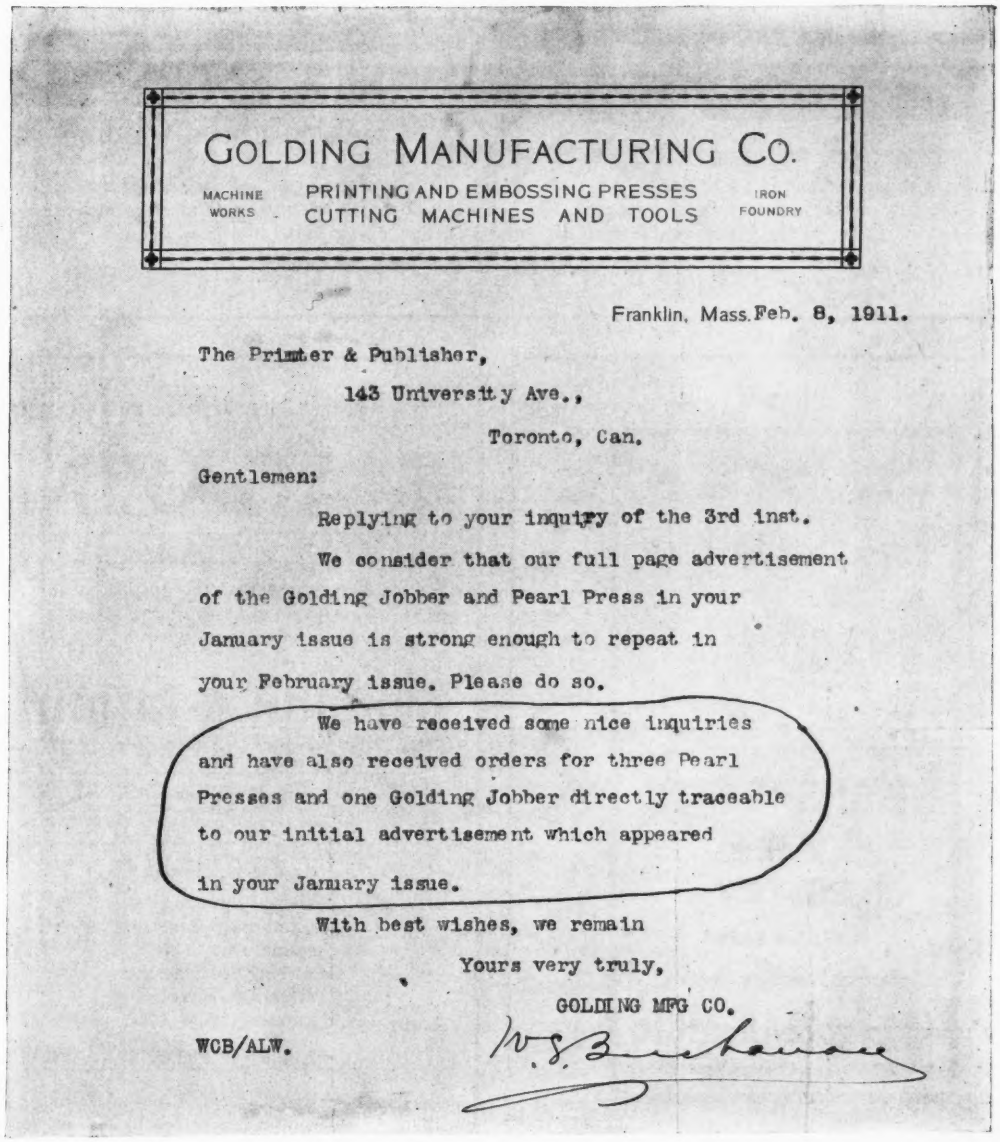
Good electrotypes are not expensive if you know where and how to buy them. An electrotype can be made quickly if you know where and how to obtain them.

Suppose you try our system of "quick-action-electrotype-service" for the printer, advertiser, or catalogue builder.

Just 'phone us—*'phone 2758 Harrison*—and we will do the rest.

Advertisers' Electrotyping Company

65-71 Plymouth Place *Chicago, U. S. A.*



GOLDING MANUFACTURING CO.

MACHINE WORKS — PRINTING AND EMBOSSING PRESSES CUTTING MACHINES AND TOOLS — IRON FOUNDRY

Franklin, Mass. Feb. 8, 1911.

The Printer & Publisher,
143 University Ave.,
Toronto, Can.

Gentlemen:

Replying to your inquiry of the 3rd inst.

We consider that our full page advertisement of the Golding Jobber and Pearl Press in your January issue is strong enough to repeat in your February issue. Please do so.

We have received some nice inquiries and have also received orders for three Pearl Presses and one Golding Jobber directly traceable to our initial advertisement which appeared in your January issue.

With best wishes, we remain

Yours very truly,

GOLDING MFG CO.

WCB/ALW.

The Canadian Printer and Publisher

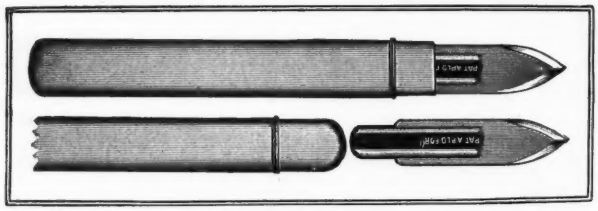
can be reached in no other way as effectively and economically as through his own — and only — home trade paper.

You may not receive such direct immediate returns as did the Golding Manufacturing Company in answer to their initial advertisement, but aside altogether from present returns your month-after-month message in "Printer and Publisher of Canada" will buy for you a Canadian franchise that will yield profitable and sure returns.

WRITE TO-DAY FOR SAMPLE COPY AND RATE CARD. ADDRESS

"The Printer and Publisher of Canada"

143-149 University Avenue **Toronto, Canada**



Pressmen!

Here is the Overlay Knife you have been waiting for.

A handle with a reversible blade-holder. When not in use, blade is slipped into the handle. Can be carried in the vest pocket. Blades finely tempered. When worn down, throw away and insert a new one. Price, postpaid, with one extra blade, only 35 cents; extra blades, postpaid, 5 cents.

1729 Tribune Building NEW YORK — THE INLAND PRINTER COMPANY — 120-130 Sherman Street CHICAGO



THE *NEW* STATIONERS'

MAGAZINE

NOT A NEWSPAPER

Devoted exclusively to promoting the selling end of the retail stationery business

Inland Stationer

120-130 SHERMAN STREET, CHICAGO

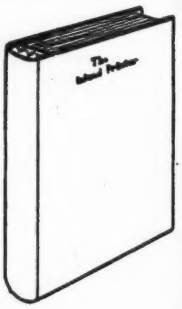
Edited and managed by the same efficient corps of men who control *The Inland Printer*, aided by some of the best and most practical stationers in the country.

DEPARTMENTS:

Window Dressing
Shelf and Counter Display
Salesmanship
Lettering for Stationers
Stationers' Advertising
Stationery Store Management

EIGHTY PAGES. FULLY ILLUSTRATED

Subscription Rate . . . . $1.50 per year
Send for sample copy, 15 cents



Bind your Inland Printers at Home

with an ARNOLD SECURITY BINDER

Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 *Two Binders, covering full year, $1.80*

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO

Lessons Full of Knowledge. Method of Instruction Stimulating

"THE way you say it" has always been an important—frequently the most important—feature of the written or spoken word. It is a vital element in teaching, especially if the correspondence method is used. The promoters of

THE I. T. U. COURSE

have from its inception paid particular attention to having the knowledge which it contained imparted in the very best manner.

This note from a Brooklyn (N. Y.) student shows how the aspirations of those responsible for the Course have been achieved:

> "The letters of advice and criticism given on the different specimens of work sent in are worth as much, if not more, to me than the actual work executed. The tone in which these letters are written is one of the most encouraging points that urges on the student—that gives him the ambition to do his level best in each succeeding lesson. Where a criticism is made, it is made in such a gentle, diplomatic way as not in any way to offend or make the student feel that the time and labor expended on his work is not appreciated. The Course is laid out on a broad and magnificent scale."

The I. T. U. Course contains the message and the instructors know how to tell it, kindly, diplomatically and encouragingly—so that the message will stimulate.

FIND OUT ALL ABOUT IT BY ADDRESSING A POSTAL TO

THE I. T. U. COMMISSION

120 SHERMAN STREET, CHICAGO, ILL.

Sold for less than actual cost—$23 for spot cash, or $25 in installments of $2 down and $1 a week till paid. Each student who finishes the Course receives a rebate or prize of $5 from the International Typographical Union.

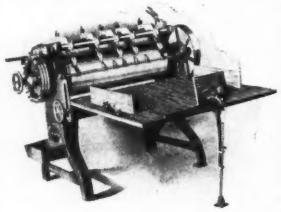
Wanner Machinery Co.

¶ We are one of the firms who sell the complete line of printers' and bookbinders' machinery.

¶ Whatever your wants in standard and special machinery, furniture, sectional blocks, etc., consult us, without obligation.

¶ Largest dealers in rebuilt printers' and bookbinders' machinery in the West; complete stock on hand. Write for Poster Sheet No. 1.

NATIONAL ROTARY PERFORATORS



We have contracted for the entire new stock Style "B" 30-inch *National Rotary Perforators* from the factory, prior to their change of location to Massachusetts. They are complete and guaranteed by the National Perforating Machine Co. For perfect stub work, without burrs on under side, use the National.

The perforators are in stock, ready for inspection and prompt delivery. The regular price is $350. Our price is $250 cash, F. O. B. Chicago. WRITE FOR CATALOGUE.

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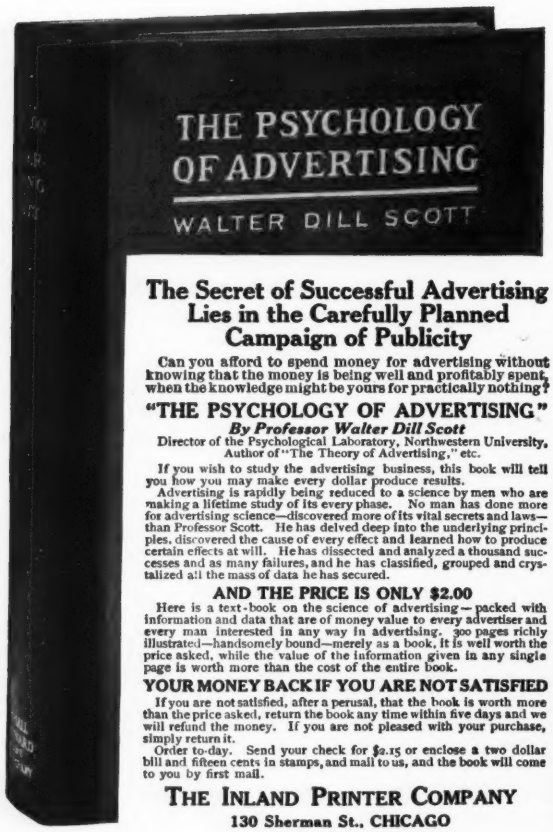
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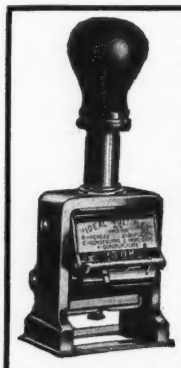
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TABLE OF CONTENTS—MARCH, 1911.

PAGE

Ad.-setting 858
Apprentice Printers' Technical Club — No. IV (illustrated) 861
Apprentices, Another Effort to Advance..... 876

BOOKBINDING:

Binding Check-books, Receipt-books, Warrants, etc. 915
Binding on Small Scale — Gold Lettering. 915
Pamphlet Binding, The Cost of..... 917
Business and the Legal Profession..... 922

BUSINESS NOTICES:

Allen, Arthur S., Sales Manager for Philip Ruxton, Inc. 924
Beckett Paper Company at the Chicago Advertising Show 920
Business Expansion and Increased Capitalization 924
Chicago Printing Trades Blue-book..... 920
Cover Contest of the Star Tool Manufacturing Company, The (illustrated)... 921
Ideal Multiplex Numbering Machine..... 920
Is It Fair to the Typefounder?..... 923
Linograph, The 920
Lino-Tabler Rule Stands the Strain (illustrated) 923
Peerless Rotary Perforator..... 923
Publications for Printers..... 920
Shuman Gummed-tape Package Sealer (illustrated) 920
West Virginia Pulp & Paper Company in Chicago 923
Winners in the Holiday Decorators Competition 922
Chippewas, Man Who Gave a Language to the 870
Colors, Harmony of — No. IX..... 897

CONTRIBUTED ARTICLES:

Apprentice Printers' Technical Club —No. IV (illustrated) 861
Harmony of Colors — No. IX..... 897
Language Whims and Fallacies — No. XIII 854
Modern Roman Alphabet, The..... 849
Postoffice Deficits and Second-class Matter.. 894
Scientific Color in Practical Printing — No. XII (illustrated)..... 877
Simplified Proofreaders' Marks..... 853
Typography of Advertisements, The — No. II (illustrated) 865

CORRESPONDENCE:

"Aspiration" Again 873
Bad Printing, Immorality of the..... 871
Contradiction from Sydney, A..... 871
Is "Hell" a Swear Word?..... 871
Logotype "Qu," The — An Old Question Revived 872
Over and Under Runs..... 871
Success, The Struggle for..... 872

COST AND METHOD:

Cost Fest at Wichita (illustrated)..... 918
Electros, Ownership of..... 919
Pacific Coast Printers' Cost Congress..... 918
Process-letter Prices 919
Cost Commission for Photoengravers..... 902
Devil's Doings in Kansas..... 880

PAGE

Dirty-air Deaths 917
Discovered 855

EDITORIAL:

Ad.-setting 858
Antique Papers 857
Church Printing 858
Cost-accounting Knowledge and the Conventions 858
Display Composition 857
Germany and Its Trade Combinations..... 859
Horace Greeley 859
Shorter Workday in the United Kingdom.. 858
Filipino Printers, Group of (illustrated).... 873
Foreign Graphic Circles, Incidents in..... 874
Germany and Its Trade Combinations..... 859
Gummed Stamp, Inventor of the..... 893
Horace Greeley 859
Hourly Cost of Production, The..... 924

ILLUSTRATIONS:

When the Editor Couldn't Read His Own Copy — A Trying Moment..... 856
Boardman, Fred 859
"Where Did You Get That Egg, Young Woman?" 864

JOB COMPOSITION 881

Language Whims and Fallacies — No. XIII.. 854

MACHINE COMPOSITION:

"Father of the Linotype," Death of the.. 908
First Elevator 910
Mouthpiece Must Align with Mold..... 909
Newspaper Headings 909
Porous Slugs Remedy..... 908
Removing a Mouthpiece, Procedure for.... 908
Spacebands, Does Not Believe in Cleaning. 909
Splashing of Metal from Pot..... 908
Mother's Day 863

NEWSPAPER WORK:

Ad.-setting Contest No. 30, Result of..... 887
Ads. Submitted for Criticism..... 890
Annual Magazine Edition, An..... 889
Ask $100,000 to Buy Newspaper Space.... 891
Belated Holiday Number, A..... 891
Canadian Publishers' New Paper..... 890
Changes of Ownership..... 892
Collecting Lapsed Subscription Accounts... 890
Deaths 893
Highest Building in the County..... 891
New Publications 892
News Notes 892
Newspaper Criticism 892
Original Poetry as a "Filler"..... 891
Raising Its Subscription Rate..... 889
The Man — The Field..... 889
Thirty-eight Years without Changing Owners 890
Wants to Know Who Owns Papers..... 891
Young Ladies Successful Publishers..... 891
Not Esperanto, Either..... 873
Personal Habits and Business Habits..... 854
Poetry of Motion..... 863
Post-office Deficits and Second-class Matter... 894
Practical Printing, Scientific Color in, No. XII (illustrated) 877

PRESSROOM:

Cleaning of Type Form..... 879
Colors Permanent in Bright Light..... 879
Cornstarch for Mottled Solids..... 879
Half-tone Cuts Detaching from Anchors... 879

PAGE

Linseed Oil, Characteristics of..... 879
Offset Press to the Rescue, The..... 879
Offset Presswork, Fundamental Knowledge of 879
Setting Cylinder to Bearers..... 880
Small Vignette Cuts..... 880
Printers All 924

PRINTERS' HOMES:

Alexander, James 914
Couenhoven, H. E..... 911
Jones, J. Griffiths..... 912
Kellogg, Charles W..... 916
Taylor, R. V..... 913
Printing Supplies for Brazil..... 860

PROCESS ENGRAVING:

Asphaltum or Collodion Molds from Electros 899
Commercial Illustrating and Wax Engraving 899
Dry-enamel Process 900
Exposures in Half-tone Negative Making.. 900
Half-tone Screen for Intaglio Engraving... 900
Offset Press Discussed and Analyzed, The. 900
Offset Printing for Catalogues..... 899
Offset Transfers to Reverse Them..... 899
Rotary Photogravure 899
Stopping-out Varnish for Grain Plates.... 899

PROOFROOM:

Comma Before Conjunction..... 896
Disputed Capital, A..... 896
Proofreaders' Marks, Simplified..... 853
Punctuation Easy 886
Qualified for Office Work..... 860

QUESTION BOX:

Adjustable Form Truck..... 893
Calendar-makers 893
Machines for Printing Facsimile Typewritten Letters 893
Preparing Copy for the Printer..... 894
Savage's Dictionary of Printing..... 893
Western Printer? The..... 893
Roman Alphabet, The Modern..... 849
Seeing Eye, The..... 919
Shine Just Where You Are (poem)..... 853
Specimen Book of the Universal Automatic Typecasting Machine Company..... 919

SPECIMEN REVIEW 903

TRADE NOTES:

American Magazine in New Hands..... 912
Central Body of New York Printers..... 911
Circus Posters to Go..... 912
General Notes 913
Hand Presses, Want to Retain..... 912
New Kansas Printing Measure Opposed.... 913
Printed His Own Tickets..... 911
Printers Victimized 913
Printing-office Not a Manufactory..... 911
Recent Incorporations 914
Roberts, Lewis, Incorporates..... 912
Sears, Roebuck & Co. Help Pressmen..... 912
Teaching Prisoners to Engrave..... 911
Winnipeg Concern Banquets Employees.... 911
Typography of Advertisements, The — No. II (illustrated) 865
What Is Architecture?..... 880
Write with Both Hands..... 907

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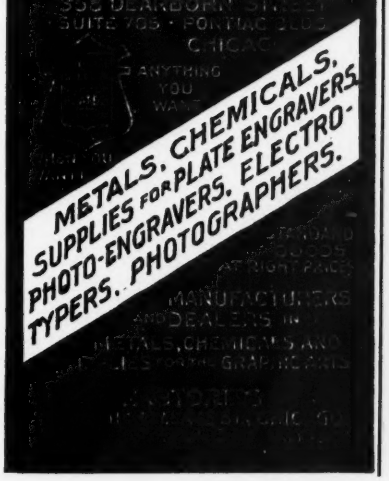
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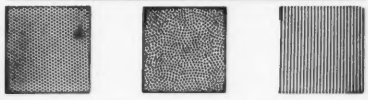
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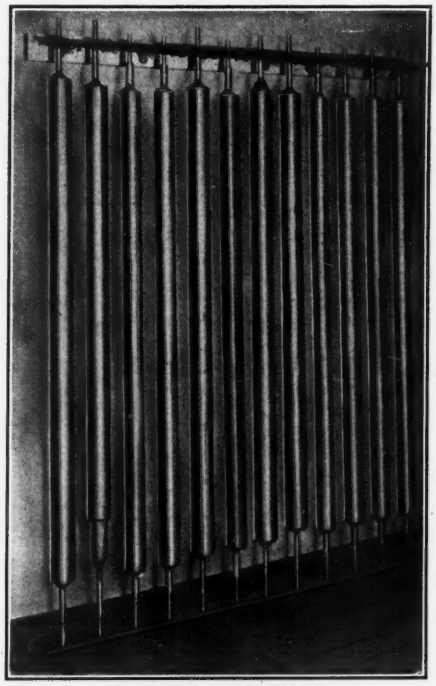
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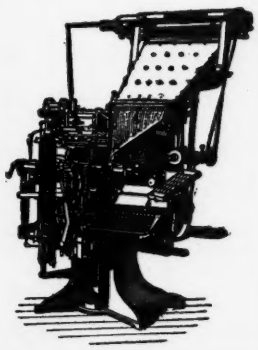
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INDEX TO ADVERTISEMENTS.

	PAGE
Acme Staple Co.	846
Advertisers Cyclopedia Co.	946
Advertisers' Electrotyping Co.	952
Albemarle Paper Mfg. Co.	838
American Electrotype Co.	943
American Numbering Machine Co.	939
American Pressman	958
American Printer	946
American Shading Machine Co.	959
American Steel & Copper Plate Co.	959
American Type Founders Co.	821
Anderson, C. F., & Co.	939
Auld, Hampton	933
B. & A. Machine Works	959
Babcock Printing Press Mfg. Co.	823
Barnhart Bros. & Spindler	823
Beck, Charles, Co.	822
Beckett Paper Co.	949
Bingham's, Sam'l, Son Mfg. Co.	828
Bissell College of Photoengraving	933
Black-Clawson Co.	932
Blatchford, E. W., Co.	959
Boston Printing Press & Machinery Co.	931
Brown Folding Machine Co.	819
Burton's, A. G., Son	818
Butler, J. W., Paper Co.	801, 803
Cabot, Godfrey L.	959
Calculagraph Co.	838
Carver, C. R., Co.	834
Central Ohio Paper Co.	933
Challenge Machinery Co.	948
Chambers Bros. Co.	930
Chandler & Price Co.	937
Chicago & Alton	954
Chicago Lino-Tabler Co.	Insert
Cleveland Folding Machine Co.	943
Coes, Loring, & Co	839
Colonial Co.	933
Cottrell, C. B., & Sons Co.	848
Cramer, G., Dry Plate Co.	933
Crane, Z. & W. M.	847
Cushman & Denison Mfg. Co.	956
Detroit Sulphite Pulp & Paper Co.	936
Deutscher Buch- und Steindrucker	958
Dexter Folder Co.	810-811
Dick, Rev. Robert, Estate	931
Dinse, Page & Co.	846
Driscoll & Fletcher	933
Durant, W. N., Co.	932
Eagle Printing Ink Co.	942
Electrical Testing Laboratories	933
Feeny-Nossett Mfg. Co.	934
Freie Künste	958
Freund, Wm., & Sons	938
Fuller, E. C., Co.	820
Furman, Jas. H.	925-926
General Electric Co.	959
Globe Engraving & Electrotype Co.	830
Golding Mfg. Co.	827
Goss Printing Press Co.	836
Gould & Eberhardt	939
Graphic Arts	944
Hamilton Mfg. Co.	816
Handy Press Co.	936
Harris Automatic Press Co.	807
Hellmuth, Charles	846
Hempel, H. A.	934
Herrick Press	932
Hickok, W. O., Mfg. Co.	938
Hoe, R., & Co.	824
Hoole Machine & Engraving Works	838
Illinois College of Photography	933
Inland Printer Technical School	844, 847
Inland Stationer	954
Inland-Walton Engraving Co.	843
I. T. U. Commission	955
Jaenecke Printing Ink Co.	815
Johnson, J. Frank	932
Juengst, Geo., & Sons	826
Juergens Bros. Co.	938
Justrite Mfg. Co.	942
Kast & Ehinger	846
Kavmor Automatic Press Co.	806
Keystone Type Foundry	Insert
Kidder Press Co.	818
Kimble Electric Co.	952
Knowlton Bros.	804-805
Kreiter, Louis, & Co.	945
Lanston Monotype Machine Co.	802
Latham Machinery Co.	825
Levey, Fred'k H., Co.	829
Little Giant Baling Press Co.	935
Logemann Bros. Co.	844
Mashek Mfg. Co.	934
Mayer, Robert, & Co.	827
Mechanical Appliance Co.	935
Meisel Press & Mfg. Co.	842
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	Cover
Miller Saw-Trimmer Co.	814
Mittag & Volger	959
Monitor Controller Co.	933
Montgomery Bros. Co.	960
Morgans & Wilcox Mfg. Co.	835
Murray Engraving Co.	825
National Electrotype Co.	821
National Lithographer	958
National Machine Co.	832
National Printing Machinery Co.	817
National Specialty Mfg. Co.	808
National Steel & Copper Plate Co.	959
Nelson Corporation	932
Niagara Paper Mills	829
Norwich Film	945
Orro Mfg. Co.	944
Oswego Machine Works	841
Paper Dealer	932
Parker, Thomas & Tucker Paper Co.	942
Parsons Trading Co.	829
Paterson, Wm.	931
Peerless Electric Co.	945
Peerless Printing Press Co.	817
Printer & Publisher	953
Printing Art	956
Process Engravers' Monthly	958
Queen City Printing Ink Co.	812
Redington, F. B., Co.	825
Regina Co.	832
Richmond Electric Co.	931
Rising, B. D., Paper Co.	937
Robbins & Myers Co.	946
Roberts Numbering Machine Co.	846
Rouse, H. B., & Co.	934
Rowe, James	938
Scott, Walter, & Co.	845
Seybold Machine Co.	833
Shepard, Henry O., Co.	Insert, 933
Sheridan, T. W. & C. B., Co.	809
Shniedewend, Paul, & Co.	821
Shuman, Frank G.	936
Sprague Electric Co.	837
Star Engravers' Supply Co.	959
Star Tool Mfg. Co.	940
Stiles, Chas. L.	933
Sullivan Machinery Co.	959
Swigart Paper Co.	928
Swink Printing Press Co.	834
Tarcolin	959
Tatum, Sam'l C., Co.	940
Thalmann Printing Ink Co.	935
Triumph Electric Co.	936
Typo Mercantile Agency	956
Ullman, Sigmund, Co.	Cover
Union Pacific	942
United Printing Machinery Co.	941
Universal Automatic Type-casting Machine Co.	948
Van Allens & Boughton	947
Van Bibber Roller Co.	933
Victoria Platen Press Mfg. Co.	842
Wanner, A. F., & Co.	822, 830
Wanner Machinery Co.	956
Want Advertisements	925
Warren, S. D., & Co.	929
Watzelhan & Speyer	939
Wesel, F., Mfg. Co.	840
West Virginia Pulp & Paper Co.	848
Western States Envelope Co.	813
Westinghouse Electric & Mfg. Co.	943
Wetter Numbering Machine Co.	844
White, James, Paper Co.	842
Whitfield Carbon Paper Works	933
Whitlock Printing Press Mfg. Co.	831
Wiggins, John B., Co.	946
Williams Bros. Co.	959
Wing, Chauncey	842
Wire Loop Mfg. Co.	933





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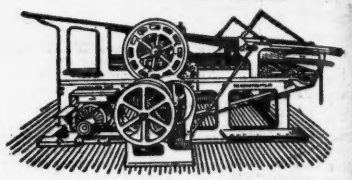
MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.
} Parsons Trading Co.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street
STOCKHOLM—Akt.-Bol. Gumaelius & Komp.
ST. PETERSBURG—Leopold Heller
COPENHAGEN—Lange & Raaschou

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of Miehle Presses shipped during the month of *January . . 1911*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

M. de Malherbe.....Paris, France 1
Previously purchased six Miehles.

Doubleday, Page & Co.....Garden City, N. Y... 6
Previously purchased one Miehle.

The Colonial Printing Co.....Cleveland, Ohio 1
Previously purchased two Miehles.

St. Louis Label Works.....St. Louis, Mo..... 1

Federal Printing Co.....New York city..... 8
Previously purchased twenty-four Miehles.

C. D. Tufts.....Centralia, Ill. 1

The Martin Printing Co.....Cleveland, Ohio 1
Previously purchased two Miehles.

Buffalo Volksfreund Printing Co...Buffalo, N. Y..... 1
Previously purchased two Miehles.

Corson Mfg. Co.....Lockport, N. Y..... 1
Previously purchased six Miehles.

Charles A. Loring.....Boston, Mass. 1
Previously purchased one Miehle.

The De Vinne Press.....New York city..... 1
Previously purchased twenty Miehles.

Jensen Printing Co.....Minneapolis, Minn. . 2
Previously purchased three Miehles.

Chemical Publishing Co.....Easton, Pa. 1
Previously purchased one Miehle.

Millison Office Supply Co.....Wichita, Kan. 1

American Colortype Co.....Chicago, Ill. 2
Previously purchased for this and other branches seventy-two Miehles.

The Joplin Printing Co.....Joplin, Mo. 1

Edwards & Broughton Printing Co.Raleigh, N. C..... 1

American Book Printing Co.....New York, N. Y..... 1
Previously purchased five Miehles.

Battle Creek Paper Co.....Battle Creek, Mich... 1
Previously purchased six Miehles.

Blumenberg Press .....New York city 1

R. R. Donnelley & Sons Co.....Chicago, Ill. 1
Previously purchased forty-seven Miehles.

The Sefton Mfg. Co.....Chicago, Ill. 1
Previously purchased for this and other branches twenty-four Miehles.

The Garner Press.....Chicago, Ill. 1

Woodward & Tiernan Printing Co.St. Louis, Mo..... 3
Previously purchased two Miehles.

I. D. Ssitin.....Moscow, Russia 1
Previously purchased one Miehle.

George B. Miller.....Rochester, N. Y..... 1

The Knapp Co.....Brooklyn, N. Y..... 1
Previously purchased for this and other branches twenty Miehles.

H. M. Plimpton.....Norwood, Mass. 5
Previously purchased eleven Miehles.

The McCall Co.....New York, N. Y..... 2
Previously purchased six Miehles.

Parsons Trading Co.....Havana, Cuba 1

Free Press Printing Co.....Burlington, Vt. 2
Previously purchased two Miehles.

C. O. Owen & Co.....Chicago, Ill. 2
Previously purchased sixteen Miehles.

E. W. Bredemeier & Co.....Chicago, Ill. 1
Previously purchased one Miehle.

Wright & Wiltz Co.....Chicago, Ill. 2

H. J. Reuter Printing Co.....St. Louis, Mo. 1

The Electric Printing Co.....Cleveland, Ohio 1

Dittman-Steidinger Co.....New York, N. Y..... 4

McCoy & Finlayson Co.....Omaha, Neb. 1

I. A. Medlar Co.....Omaha, Neb. 1

Western Printing & Litho. Co.....Racine, Wis. 1
Previously purchased one Miehle.

The Pathfinder Publishing Co.....Langdon, D. C..... 1

Independent Press Room.....Los Angeles, Cal. ... 1
Previously purchased two Miehles.

The Detroit Legal News Co.....Detroit, Mich. 1
Previously purchased one Miehle.

C. W. Braithwaite Co.....Chicago, Ill. 1
Previously purchased four Miehles.

Tucker-Kenworthy Co.....Chicago, Ill. 1
Previously purchased four Miehles.

The Keystone Publishing Co.....Philadelphia, Pa. 2
Previously purchased six Miehles.

Ernst Marks .....Muhlheim, Germany. 1

Springfield Ptg. & Binding Co.....Springfield, Mass. ... 1
Previously purchased six Miehles.

Styles & Cash.....New York city..... 1
Previously purchased five Miehles.

The Juniata Mfg. Co.....Williamsburg, Pa. .. 1

N. W. Gaewski.....St. Petersburg, Russia 1
Previously purchased one Miehle.

Shipments for January, 1911, **79** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS

(South Side Office, 274 Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 179 Rue de Paris, Charenton, Paris.



INDEX TO THE INLAND PRINTER

VOLUME XLVI.

OCTOBER, 1910, TO MARCH, 1911.

A

Ad. Composition on the Buffalo *Times*, Methods in 732
Advertisements 372
Advertisements, The Typography of.....705, 865
Advertising 63
Advertising, Humor in..... 694
Air, Good, Inside..... 542
Alcohol from Waste of Paper Mills..... 740
Alphabet, The Modern Roman..... 849
Apprentice Printers' Technical Club.....374, 532, 701, 861
Apprentices, Another Effort to Advance..... 876
Architecture, What Is..... 880
Artist and the Printer, The..... 735

B

Baker, Herbert L., Address by..... 258
Blotters, A Canadian's..... 74
Blunders, Business, by Printers..... 51
Bolster Book, The..... 113
Book Review:
  American Annual of Photography, The.... 752
  Arts and Decoration..... 429
  Book Review 111, 429, 752
  Dictionary of Hard Words..... 752
  Die Moderne Grossbuchbinderei..... 111
  Lehrgang fuer Buchdrucker..... 429
  Lettering and Decoration, About..... 429
  Modern Lettering 111
  Modern Printing Inks..... 111
  Philippines, High-class Printing from the.. 429
  Portfolio of Prints from Wood Blocks.... 429
  Poster Advertising, A Book on..... 752
  Punctuation and Paragraphing..... 111
  Stenographer's Guide for Daily Desk Reference 111
Bookbinding:
  Binding on Small Scale..... 915
  Bookbinding 915
  Check-books, Receipt-books, Warrants, etc. 915
  Gold Lettering 915
  Pamphlet Binding, The Cost of..... 917
Bookbinding, The Tariff Applied to..... 282
Bookmaking, Thin Paper in..... 744
Boost, A (verse)..... 573
Boss' Job, The..... 709
Brazil, Printing Supplies for..... 860
Business Notices:
  American Calendar Company..... 439
  American Type Founders Company....285, 440, 922
  Ault & Wiborg Company..... 442
  Automatic Platen Press Company..... 607
  Autopress Company 761
  Becker, Rudolph 759
  Beckett Paper Company.....113, 920
  Burrage, Robert R..... 441
  Burton's, A. G., Son..... 923
  Business Notices 113, 284, 439, 606, 759, 920
  Calculagraph Company 115
  Challenge Machinery Company..... 763
  Chicago Lino-Tabler Company....114, 607, 923
  Chicago Printing Trades Blue Book..... 920
  Child Acme Cutter & Press Company..... 115
  Cottrell, C. B., & Sons Company..... 284
  Crump Roller-washing Attachment Company 441
  Cushman & Denison Manufacturing Company 920
  Dean-Hicks Printing Company..... 285
  Dewey, F. E. & B. A..... 114
  Durant, W. N., Co..... 762
  Grand Trunk Railway System..... 439
  Ideal Coated Paper Company..... 113
  Jones, Samuel, & Co..... 606
  Kavmor Automatic Press Company..... 759
  Kent, Perry E..... 606
  Keystone Type Foundry.....284, 285
Business Notices — *Continued:*
  Landenberger, R. 440
  Latham Machinery Company.....439, 609
  Lead Mould Electrotype Company..... 608
  Legal Profession, Business and the..... 922
  Linograph Manufacturing Company..... 920
  Little Giant Hay Press Company..... 608
  Logemann Bros. Company..... 285
  McGill Manufacturing Company..... 606
  Mattingly, J. B..... 116
  Monitor Controller Company..... 760
  National Perforating Machine Company... 442
  Norwich Film 762
  Peninsular Paper Company..... 113
  Rapp & Wagman 608
  Redington, F. B., Company..... 114
  Regina Company 442, 763
  Richards, J. A..... 441
  Rising, B. D., Paper Company..... 606
  Roberts Numbering Machine Company.... 763
  Rosback, F. P..... 284
  Rouse, H. B., & Co..... 284
  Ruxton, Philip 924
  Shniedewend, Paul, & Co..... 114
  Shuman, Frank G..... 920
  Sinclair & Valentine Company..... 442
  Star Tool Manufacturing Company..... 921
  Sullivan, Frank O..... 759
  Tapley, J. F., Company..... 759
  Thompson Type Machine Company....286, 439, 924
  Triumph Electric Company.....284, 759
  Vandercook Press 115
  Walden Typesetting Company....284, 439, 759
  Wanner, A. F., & Co.....113, 440
  Wesel, F., Manufacturing Company...286, 920
  West Virginia Pulp & Paper Company.... 923
  Wetter Numbering Machine Company..... 760
  Wright, Schooley & Morse..... 608

C

Canada's New Superintendent of Printing... 569
Center a Cut or Form on the Stone, An Easy Way to 391
Chinese Journalism, Progress in..... 387
Chippewas, The Man Who Gave a Language to the 870
Chroma, Hue, Value and..... 216
Color, Scientific, in Practical Printing....72 233, 388, 552, 708, 877
Colors, Harmony of.....76, 231, 406, 570, 897
Composing-room to Ad. Manager, From..... 729
Commonwealth Press Incorporated..... 752
Conditions, Better, Working for..... 86
Conference, Industrial Peace Through..... 369
Coöperation the Saving Force in the Printing Trade 529
Copy, Tough 281
Correspondence:
  "Aspiration" Again 873
  Aspiration, The Meaning of..... 393
  Comparison, A 65
  Competition and Cost Accounting..... 545
  Competition, not Incompetence, the Basic Trouble 226
  Compositor, The Future of the..... 547
  Copyrighting City Names..... 225
  Corrections, Incorrect and Correct..... 393
  Correspondence ...65, 225, 393, 545, 711, 871
  Cost Agitation and Coöperation, The..... 545
  Ellick's New York Lecture..... 545
  Filipino Printers, Making..... 393
  Health and Accident-insurance Plan of the United Typothetæ 711
  "Hell" a Swear Word, Is..... 871
  Individual Drinking-cups in a Printing-office 711
  Individualist by Necessity, A..... 712
  Isthmian Canal Commission, The Printing Plant of the..... 394
  Newspaper and Its News, The..... 712
Correspondence — *Continued:*
  Organization, That One Great..... 546
  Post-cards, The Size Limit on..... 225
  Printing, Bad, The Immorality of..... 871
  "Punctuation and Capitalization" and Its Review 546
  Qu, The Logotype..... 872
  Reformer, From an Outside..... 393
  Runs, Over and Under..... 871
  Small Leak Will Sink a Big Ship..... 227
  Success, The Struggle for..... 872
  Sydney, A Contradiction from..... 871
  Time, What Do They Do with Their..... 227
  Unions, Modern Printers', Criticism of.... 225
  Whipsaw at Work, The..... 225
Cost and Method:
  Ben Franklin Club Educational Campaign. 588
  Ben Franklin Club Reëlects Hartman..... 588
  Coöperation of Printers and Engravers Desirable 589
  Competition, Cut-price, How to Meet..... 737
  Cost and Method.....416, 586, 737, 918
  Electros, Ownership of..... 919
  Ellick in New York..... 587
  Estimate, Itemized, Requested Annually from Chicago Printers..... 737
  Estimating, Practical Work in..... 416
  Pacific Coast Printers' Cost Congress..588, 918
  Pennsylvania, Some Figures from..... 738
  Photoengravers', Middle West, Conference. 738
  Printer Who Is Satisfied with His Cost System, A 586
  Proceedings of the Second International Cost Congress Now Ready..... 737
  Process-letter Prices 919
  Profitable, Making the Printing Business.. 737
  Resolutions 586
  Southwestern Cost Congress..... 587
  Steel and Copper Plate Engravers Form New Association 740
  Suggestion, A 586
  Typothetæ, Chicago, Franklin Banquet of the 738
  United Typothetæ's Big Campaign..... 587
  Wichita, Cost Fest at..... 918
Cost Congress Program..... 70
Cost Congress, Second International..... 275
Cost Finding, Go Slow in Adjusting Prices to Your 530
Cost of Production, The Hourly..... 924
Country Newspaper, Pushing the..... 212
Cover-design, Our 100
Credit, The Dangers of..... 591
Customer-catching — The Wrong Bait..... 531
Cut-outs, Letterpress 408

D

Dawn of a New Day, The..... 542
Dirty-air Deaths 917

E

Editing as It Is Done in Missouri..... 86
Editorial:
  Ability, Recognition of..... 700
  Ad.-setting 858
  Advertising Wasteful? Is..... 380
  Apprentice and the Employer's Duty, The. 223
  Cost Accounting Demands Money and Effort 698
  Cost Congress, Go to the..... 60
  Cost Congress, Views on the..... 222
  Customers, Our, and Costs..... 380
  Editorial Notes ...59, 219, 377, 537, 697, 857
  Error, Value of a Slight..... 538
  Eternal Vigilance Necessary..... 379
  Germany and Its Trade Combinations..... 859
  Greeley, Horace 859
  Newspaper Plays 221
  Opportunities for Printers..... 378
  Pressmen, The School for..... 60

Editorial — *Continued:* PAGE
Printers' Health Foe, The..... 700
Private Printing Plants..... 699
Railroad Printing 378
Tou Velle Bill, The..... 221
United Typothetæ, The, as an Organizer... 381
Trade Association, Value of..... 538
Wages of Union Employees..... 539
Editors Get Rich, How..... 543
Embarrassed, First Aid to the..... 248
Employing Printers Organizing..... 209
Envelope Manufacturers 412
Errors, Printers', Blame for, Shifted to the Customer 551
Errors, Typographical 597
Estimate, Itemized, Abuse of the..... 689
Estimates, Printing 49

F

Failures, One Reason for..... 416
Fellowship in the Craft..... 232
Filipino Printers, Group of..... 873
Fire Insurance, Coöperative..... 600
Fitzwilliam, Thomas, Golden Wreath..... 740
Follow-up System, The..... 214
Foreign Graphic Circles, Incidents in.....66, 228, 398, 549, 713, 874
Fudge, Meaning of..... 693

G

G. Wash (verse)..... 96
Get Together 227
Grammar, A Matter of..... 409
Gummed Stamp, The Inventor of the..... 893

H

Habits, Personal and Business..... 854
Half-tones, Damaged, Repairing..... 719
Hill, John C., and His Hamlet Soliloquy.... 237
Holiday Greetings, The..... 723
Houston Leading the Way..... 565
Hue, Value and Chroma..... 216

I

Illustrations:
American Type, An.....534, 535
Appetite Is Its Own Sauce..... 704
Automatic Platen Press Company's Factories 607
Book-plates, Designs for..... 212
Bruce Monument 710
Buckskin Bill 293
Bulky Nemesis, A..... 211
Burlington Typographical Union..... 268
Calling the Roll..... 531
Careful Reader, A..... 755
Chicago-to-Springfield Flight 252, 253, 254
Christmas Morning 372
Christmas Night 374
Cleopatra 541
"Croco" Process, Printing Plate Made by the 550
Desplaines River 693
Evening on Skeena River..... 281
Farnsworth's Ink-fish 102
Fidelity 758
Filipino Printing-office Employees..... 873
German Type-case 549
Improved Newspaper Cut, The..... 239
Interesting Applicant, An..... 696
Isthmian Canal Commission Printing Plant 394, 395, 396, 397
Jung, Karl, and H. St. Ach on Board the Kaiser Wilhelm II..... 415
Just "Subs." 537
Lean and the Phat, The..... 224
Letterpress Cut-outs 408
Linos, The Latest in..... 596
Little Bear, A..... 384
Los Angeles *Times* Building..... 264
Lost in a Great City..... 587
Loxon Lamp Guard..... 606
Manz Ball Team..... 431
Monitor Wire Stitcher..... 439
Mount Kitselas 280
Off for the Cost Congress..... 275
On the Skeena River..... 282
Optimistic View, An..... 53
Peace 539
Photoengravers of the East..... 743
Pressman Finishes What the Editor Begins, The 377
Pressman's Invention, A..... 438
Printers' Homes 80, 103, 104, 105, 106, 107, 113, 240, 269, 270, 271, 272, 373, 385, 430, 432, 433, 434, 435, 548, 566, 590, 594, 595, 597, 604, 748, 749, 751, 911, 912, 913, 914, 916
Printers' Marks 544
Progress and Poverty..... 59
Sands & MacDougall..... 757
Seeing the Old Year Out..... 412
Shuman Gummed-tape Package Sealer..... 920
Snowshoe Mountains 283

Illustrations — *Continued:* PAGE
Society Girl as a Newspaper Ad..... 92
Southwestern Cost Congress..... 918
Stool with Iron Legs and a Foot-rest..... 549
Stork, The 428
Sword Dance, The..... 218
Trying Moment, A..... 856
Victorline Composing Machine, The..... 257
Where Did You Get That Egg?..... 864
Winter Scene in Jackson Park, Chicago... 65
Impressions (verse) 390
Indian Names 583
Industrial Peace Through Conference..... 369
Ink Buying, Modern Methods in..... 691
Inks May Cost More..... 569

J

Job Composition:
Display, Contrast as a Means of..... 241
Decoration in Typography, The Use of.... 81
Education, Industrial, Some Effects of.... 241
Insert, The Typographical..... 243
Job Composition 81, 241, 417, 554, 721, 881
Job-composition Contest, The..... 85
Title-page Contest, The..... 244
Joses, Brother of Jesus (verse)..... 415
Judgment, Inexplicable Lack of..... 63

L

Language of Chicago "Graduate"..... 597
Language Whims and Fallacies.....61, 210, 386, 540, 706, 854
Lithographic Industry, German, Wages in... 551
London *Times*, Strike on..... 543

M

Machine Composition:
Ad. Contest, Linotype..... 597
Business, Wants to Start in..... 730
Clutch 79
Clutch Adjustments 596, 730
Cold Weather and Dust Cause Trouble.... 414
Distributor Clogs 730
Distributor Trouble 256
"Doubles" and "No Responses"..... 731
Error Rectified, An..... 730
"Father of the Linotype," Death of the... 908
First Elevator 910
First-elevator Trouble 256
Keyboard Fingering 595
Keyrods Binding 79
Line-delivery Carriage, Adjustment of.... 256
Linotype Matter, Cost of Producing..... 257
Linotype Student's Troubles, A..... 413
Machine Composition ..78, 256, 413, 594, 730, 908
Machine Stops with a Jerk..... 596
Machinist and the Operator, The, in Book Form 414
Magazine, Foul 78
Matrices Bending 78
Matrices, Bent 256
Matrices, Defective 79
Matrices Refusing to Respond..... 595
Matrix-teeth Combination Chart..... 413
Metal, Oxidation of..... 730
Metal Runs Hot and Cold..... 595
Mold-turning Cam, Removing a..... 256
Mouthpiece Must Align with Mold..... 909
Mouthpiece, Procedure for Removing a.... 908
Newspaper Headings 909
Patents, Recent 415, 597, 732
Pot Adjustments 596
Pot Sticks Against Mold..... 78
Remelting, Loss of Metal Through..... 413
Slug, Porous, Remedy..... 908
Slugs, Defective, and Other Troubles..... 731
Slugs, Defective, Cause Poor Printing..... 731
Slugs, Fins on..... 731
Slugs Pull Out of Mold..... 414
Spacebands, Cleaning 78
Spacebands, Does Not Believe in Cleaning. 909
Splashing of Metal from Pot..... 908
Tempering Linotype Metal..... 413
Trouble, All Kinds of..... 79
Victorline Manufacturers in America..... 414
Victorline, The, a New Slug-casting Machine 257
Machine Composition, Proofreading and..... 397
Man and the Field, The.....65, 409
Mark Twain Anecdote, A New..... 428
Mid-Pacific Magazine, The..... 744
Mother's Day 863
Mountain Pictures, Some Notable..... 280
Multiform Machine at the Cost Congress.... 111

N

Newspaper Man Climbing the Ladder..... 407
Newspaper Work:
Abendschule Special Issues..... 745
Achievement Number 92
Ad., Best, A Loving-cup for..... 91
Ad. Criticisms 93, 251

Newspaper Work — *Continued:* PAGE
Ad. Display, Good.....403, 579, 747
Ad.-setting Contest No. 30.....249, 401, 578, 744, 887
Advertisers, Getting Results for..... 581
Advertises a Newspaper, Society Girl..... 92
Advertising Contracts, Open-space..... 249
Advertising, Cost of Producing.....580, 744
Advertising, Newspaper, Black Plague in.. 747
Advertising Rates in Washington..... 578
Altus *Times*, Illustrated Edition of the... 744
Ball Program, Miniature Newspaper as... 402
Birch Wielder Takes Up Pen..... 94
Calexico (Cal.) Annual Magazine Edition. 889
Canada? Why Go to..... 92
Canadian Anniversary Number..... 745
Canadian Paper, Annual Issue of a..... 746
Canadian Publishers' New Paper..... 890
Canadian Service, New..... 578
Carnegie (Pa.) *Signal-Item* Thirty-eight Years without Changing Owners..... 890
Changes of Ownership..95, 255, 405, 583, 749, 892
Chicago Papers Reduce Price..... 251
Chicago to Springfield by Biplane..... 252
Children, Daily Newspaper for..... 578
Christchurch *Press*, Christmas Issue of the. 579
Christmas Issues 746
Clarksburg (W. Va.) Dailies Suspend..... 253
Columbus (Ohio) House-warming Edition. 253
Costs, System and, on a Newspaper..... 92
Country Paper's First Page, The..... 94
Court Comments, Preliminary, Danger of.. 745
Criticism, Ads. Submitted for..... 890
Cubs, Training the..... 745
De Soto (Wis.) *Argus*, Ninth Birthday of. 745
Deaths 96, 255, 405, 583, 749, 893
Denmark, How They Set Ads. in..... 401
"Digest" Daily for New York..... 402
Editors Indicted on Anti-trust Law..... 252
Educational Special, An..... 251
Envelope, A Novel..... 582
"Filler," Original Poetry as..... 891
Firemen Cause a Special Issue..... 250
Greeley Centenary 745
Howe, Editor, Retires to a "Potato Hill" 746
Illinois Editors Favor New Law..... 402
India, Newspaper Circulating in..... 91
Journalism, Starting in..... 91
Kankakee (Ill.) Sunday Edition..... 252
Key West, Booster Edition for..... 578
Linotype Ad.-setting Contest..... 253
Lunatics Issue a Paper..... 745
McKean County (Pa.) Publishers' Association Meeting 249
Man, The — The Field..93, 253, 582, 748, 889
Mead, Richard B., Promoted..... 745
Mexico, Newspaper Men Visit..... 94
Michaelis, Mrs., Wins..... 580
Newburgh Press Twenty-five Years Old.... 578
New Publications 95, 255, 404, 583, 749, 892
News Notes 94, 253, 404, 582, 748, 892
Newspaper Criticisms ..92, 252, 403, 581, 747, 892
Newspaper League, Progressive..... 579
Newspaper Work ..91, 249, 401, 577, 744, 887
Newspaperdom, A Loss to..... 402
Omaha *World-Herald's* Twenty-fifth Anniversary Number 580
Orange (Tex.) *Leader* Holiday Number.... 891
Papers' Suspension Alarms Business Men.. 746
Philadelphia *Public Ledger* Seventy-five Years Old 249
Punxsutawney (Pa.) *Spirit* Has Highest Building in the County..... 891
Puyallup Valley, Booming the Resources of 744
St. Peter, Hard Job for..... 403
Socialist Daily for London..... 402
Sterling (Ill.) *Standard* Souvenir Edition. 251
Stopping a Paper without Paying Arrearages 746
Subscription Accounts, Lapsed, Collecting. 890
Subscription Rate, Raising Its..... 889
Subscription Voting Contests Everywhere.. 577
Sunday Advertising and Contract Breakers. 745
System and Costs on a Newspaper..... 92
Tasmanian Special Issue, A..... 745
Texas Legislature Wants to Know Who Owns Papers 891
Texas News Service Organized..... 94
Town, Building Up a..... 579
Tribune (Chicago), The "Tip" and "Pull" Man of the..... 577
Tribune Wan-Tads, The..... 404
Western Iowa Awards, Another of the..... 250
Western Newspaper Union Expands..... 250
"Windy City" Graduate, Set by a..... 250
Wisconsin Legislature Appropriates $100,000 to Buy Newspaper Space..... 891
Young Ladies Successful Publishers..... 891
Night, Working at..... 76

O

Obituary:
Armstrong, John 598
Arnold, George Bissell..... 599
Auninger, Charles 753
Lindenmeyr, Henry 599
Wagner, William Henry..... 598
Whiting, William 753

PAGE

Offset Printing, Profitable 76
Oklahoma *Times* Gets New Men 412
Old Age 405
Organization, Unity in 265
Overcapacity, Look Out for 565
Overhead Burden, Distribution of the 262

P

Paper-box Making:
Board, Legal Definition of 260
Boxes Formed of a Single Piece 585
Butter Boxes in Australia 585
Canada, Western, The New Plant in 260
Coating Cardboard, Machines for 97
Coating Paper, A New Process for 259
Credits and Statements 259
Designs, Show Us Your New 260
Drinking-cups, Paper 98, 437
Economy, An Item of 98
Envelopes, Adhesive Mixture for 97
Fire Prevention versus Fire Loss 259
Fire Protection in Box Shops 98
Holiday Boxes 585
Lining Boxes, Wax-paper for 97
McCluskey, James J., Death of 259
Merger, A Gigantic 259
Notes 99, 261, 437, 585
Paper-box Machine, A German 97
Paper-box Making 97, 259, 436, 584
Paper Boxes versus Wooden Boxes 97
Peatboard 436
Railroads, Paper-box Makers and the 259
Silicate of Waterglass Coating Machine, A. 259
Timeliness and Invention 436
Tobacco Plants, Paper from 437
Trade Names 584
Waterproofing Paper and Boxboard 260
Wooden Boxes versus Paper Boxes 97
"Paradise of the Pacific" 734
Park Row (verse) 111
Personal Element in Printing, The 279
Peter Didn't Like Brevity 63
Photoengravers, Cost Commission for 902
Photoengravers of the East, Dinner of the ... 743
Photoengravers' Union, Convention of 71
Poetry of Motion (verse) 863
Portraits:
Adams, Ernest E 417
Allen, Arthur S 924
Armstrong, John 598
Auninger, Charles 753
Black, Eli 418
Boardman, Fred 859
Bynum, Thomas A 267
Drouet, Henry 442
Fitzwilliam, Thomas 740
Frommader, E. A 418, 921
Gomes, J. P 889
Green, H. Emmet 889
Griffiths, J. Arthur 889
Hayes, R. H 760
Henke, Marion Augusta 279
Hopkins, Norman E 921
Johnson, Charles B 267
Lewis, J. Warren 760
Lindenmeyr, Henry 599
McNeil, L. H 417
Melchinger, W. L 417
Morgan, Clyde 418
Nelson, Arthur 419
Ness, A. K 418
Schantz, Wayne S 921
Sniffen, Wm. L 418
Spires, W. J 603
Steele, John W 763
Suddard, Thomas W 440
Vincent, M. L 418
Wagner, W. H 598
Whiting, William 753
Wilkins, A. R 418
Williams, Frank 418
Wilson, Edward 756
Winchell, Edward Everett 735
Wood, Harry B 267
Woodis, Winfred Arthur 418
Postage-stamp Machine 576
Pressroom:
Anchors, Half-tone Cuts Detaching from ... 879
Asphaltum, Powdered 101
Auckland *Illustrated Weekly News*, The ... 751
Bartolozzi Red 566
Bearers, Setting Cylinder to 880
Blue Tint on Black Board 426
Bronze, Gold, Tarnishing of 236
Christmas Bells 750
Cleaning of Type Forms 879
Color Chart for Pressmen 235
Color-printing, Wet 102
Colors Permanent in Bright Light 879
Correspondence School for Pressmen 424
Cuts Need Tooling 750
Cylinder Packing, Oil for 235
Dull-finished Paper, Half-tone Cuts on 425
Embossing Die, Hot, Ink Adhering to 235
Enamel Stock, Peeling of 236
Engraver versus Pressman 236
Envelopes, Printing 425
Felt Pennants 236
Fire Risk in Printing Plants 568

Pressroom — *Continued:* PAGE
Gelatin, Transparent, Ink for Printing on. 101
Hand Press, Pulling Proofs on 101
Impression Too Strong 235
Indirect Printing from Engraved Plates ... 750
Ink, Photogravure and Letterpress 750
Ink Print Glossy, To Make 566
Ink, Too Much, Carried 425
Inks, Catalysis in 425
Inks, Printing, Advance in Price of 101
Linotype Slugs, A Long Run on 101
Linseed Oil, Characteristics of 879
Make-ready on a Two-color Press 235
Numbering Machines, Typographic 102
Offset, Corn Starch to Prevent 566
Offset Press to the Rescue, The 879
Offset Presswork, Fundamental Knowledge of 879
Offset Press Work, Specimen of 566
Offset Printing Direct from Type 424
Offset Printing in Ten Colors 102
Photogravure Reproductions in Newspapers 237
Pressman, Engraver versus 236
Pressroom 101, 235, 424, 566, 750, 879
Presswork, High-class 567
Railway Tickets, Machine for Printing 425
Register, Imperfect, on Ruled Blanks 568
Roller, New, Need a 235
Secret Compound, A 750
Slurring of a Vignette Cut 566
Solids, Mottled 751
Solids, Mottled, Cornstarch for 879
Temperature of Pressroom 426
Tetrachlorid of Carbon, More About 750
Tin Printing 102, 426
Tint-blocks 752
Two-color Half-tone Cut 425
Two Colors at One Impression 101
Two-revolution Press, A New 101
Tympan for Process Cuts 567
Typewriting, Mechanical 235
Varnishing Gives a Higher Finish to Post-cards 567
Vermilion 424
Vignette Cut, A 424, 880
Web Tearing on Rotary Presses 567
Printer Is Coming Into His Own, The 54
Printers All (verse) 924
Printer's Enterprise, A (verse) 50
Printers' League of New York, Fourth Annual Meeting of the 574
Printer's Prayer, A (verse) 274
Printing as a Vocation 383
Printing, In Praise of 55
Printing, Invention of 217
Printing Trade a Melting Pot 113
Process Engraving:
Advertising, Photoengravers' 108
Asphaltum of Increased Sensitiveness 572
Asphaltum or Collodion Molds from Electros 899
Bichromate Poisoning Once More 716
Brussels, Book-lovers of 718
Camera, Process, An Automatic 238
Cement, Acid-proof 108
Chicago Photoengravers' Club 240
Coffin Plates, Engraving 572
Collodion Emulsion 412
Collodion, Wet-plate 238
Color-sensitive Plates, Safe Light for 411
Commercial Illustrating and Wax Engraving 899
Correspondents, Answers to a Few 411
Dragon's-blood Powder Box, The 240
Dry-enamel Process 900
Electric Lamps, New, and Slow Enamel ... 410
Electric Lights for Engravers' Use, New .. 238
Enamel on Steel 571
Enamel Sensitiveness Increased 410
Etching Copper and Nickel 411
Etching, Horizontal and Vertical 717
Etching Steel or Iron for Printing Plates. 109
Exposures in Half-tone Negative Making .. 900
Fire, A Rapid Recovery from 716
"Flashing" or "Padding" 571
Flying-machines, Photoengravers' 239
Grain Relief Blocks 108
Guncotton, Insoluble 717
Intaglio Engraving, Half-tone Screen for .. 900
London School of Photoengraving and Lithography 719
Maps for the United States Army 109
Metzograph Screen and How to Use It 109
Mottoes, Photoengravers' 410
Negatives, Flat 239
Negatives, Turning 573
Newspaper Cuts Should Be Fit to Print ... 239
Offset Press Discussed and Analyzed, The. 900
Offset Printing for Catalogues 899
Offset Transfers to Reverse Them 899
Paper, Splitting 573
Penrose's Pictorial Annual for 1910-11 ... 572, 718
Penrose's Process Diary for 1911 716
Photoengraver, A Debt Due the 572
Photographing Window Displays 238
Photographs for Half-tone Reproduction ... 410
Photogravure, Rotary 899
Photogravure, Rotary, Mertens-Rolff 108
Photogravure, Rotary, the Process of Promise 109
Pioneers in Process Work 410

Process Engraving — *Continued:* PAGE
Process Engraving 108, 238, 410, 571, 716, 899
Publications Received 717
Scales for Half-tone Negative Making 411
Scum in Enamel Prints on Copper 109
Stopping-out Varnish for Grain Plates 899
Transferring Solution 571
Proofreaders' Marks, Simplified 853
Proofreading and Machine Composition 397
Proofroom:
Accents, Guides for the Use of 592
Adverbs, Position of 75
Aspiration, The Meaning of 592
Capital, A Disputed 896
Comma, A Hundred Words with One 75
Comma Before Conjunction 896
Comma, Strange History of a 423
Errors Seen in Print, Some 423
Grammatically Singular, Logically Plural. 274
Hyphen and Apostrophe Unnecessary 742
Misuse, A So-called, Easily Explained 75
One Word, Compound, Two Words 742
Proofreaders' Responsibility 423
Proofroom 75, 274, 423, 593, 742, 896
Punctuation and Capitalization 274
Spellings, Variant, Lists of 592
Style-book, The Prudential 592
Up to Date 742
Publishers, Early, Troubles of 724

Q

Question Box:
Calendar Makers 893
Celluloid, Liquid 428
Copy for the Printer, Preparing 894
Cuts, Storing and Filing 576
Dictionary of Printing 576
Die, Reverse, in Bookbinding 112
Facsimile Typewritten Letters, Machines for Printing 893
Felt, Cutting Letters from 427
Form Truck, Adjustable 893
Glass, Pasting Labels on 427
Half-tones on Gordon Press, Working 112
Newspaper Syndicates 112
Paper-bag Machinery 112
Paper in Stock, Definition of 427
Paper-testing Machine, Etc 427
Patenting and Marketing a New Device ... 427
Question Box 112, 427, 576, 893
Savage's Dictionary of Printing 893
Sheepskin, Taking Creases Out of 576
Silicate Waterglass Coating Machine 427
Silver, Paper for Wrapping 428
Two-thirder, A 112
Type-case, Layout for a 112
Type-measurement Dispute, Another 112
Typewriters with Linotype Keyboard 112
Western Printer, The 893

S

Salesman, Printing, How the Customer Regards the 54
Second-class Matter, Postoffice Deficits and ... 894
Second-class Rates Again 593
Seeing Eye, The 919
Shine Just Where You Are (verse) 853
Smith, Charles W., Moves West 237
Socialism, Discriminating 575
Soliciting Trade 77
Specimens 87, 245, 420, 561, 724, 903
Spellers, Some College-bred 695
Steele, John W 763
Style 110

T

Technical Club, Apprentice Printers' 374, 532, 701, 861
Telephone, Marvels of the 543
Three-color Printing 733
Time-sheet, The (verse) 690
To-day I'm Fifty-five (verse) 583
Trade Notes:
American Lithographic Company Lease 271
American Magazine in New Hands 912
Apprentices, Houston, Organize Club 106
Australia, Biggest Printing Plant in 756
Ben Franklin Witness Established in Cincinnati 105
"Big Six" Ball, The 604
Bookwalter Joins Printing Company 755
Boyer, Charles C., Promoted 605
Boyle, Joseph M., Leaves $200,000 to Employees 269
Cash, Good Printing Gets 104
Chicago Ben Franklin Club 430
Chicago Concerns to Consolidate 269
Chicago, Five-year Contract in 603
Circus Posters to Go 912
Collusion Exists, Wants Affidavit That No. 754
Colorado, State Printing Plant Proposed for 756
Columbia Typographical Union Wants Cleaner City 104
Consumptives, A Print-shop for 432

Trade Notes — *Continued:* PAGE
Cost Education, Result of ... 106
Cost System, Ben Franklin Club Advertises 103
Costs Must Be Low, Where ... 754
Curran, Con P., Printing Company Gives Reception ... 103
Deaths ... 273
Denver Typographical Union Celebrates Fiftieth Anniversary ... 104
Dickinson, Charles W., Appointed General Sales Manager ... 754
Donnelly, Edward J., Married ... 103
Drawings, Artists', Fined for Altering ... 602
"Dry" Copy Upsets Jersey Printer ... 755
Educated, Getting ... 104
Employer, An Appreciative ... 272
Fires ... 107
First Printing Four Thousand Years Ago. 754
Float, Prints Paper on ... 105
Galveston, Golden Jubilee at ... 430
General Notes ...106, 272, 434, 605, 757, 913
Gfroerer, Peter, Sues Son for Wages ... 268
Graphic Arts Club, Another ... 602
Hand Presses, Want to Retain ... 912
Hand Printers Surpass Linotype Operators. 104
Hartel Color Plate Engraving Company ... 602
Harvard's New Printing Course ... 756
Hewitt, Mr., Retires from Miehle Company ... 104
Hoe Library to Be Sold ... 270
Holman-Hunt ... 105
Home Printers, Pledge to Patronize ... 541
Hussion, Edward J., Double of Governor Hadley ... 103
Indianapolis Printers to Give Minstrel ... 269
Infringement, Suit for ... 430
Interesting Copy ... 602
International Typographical Union Convention Pictures ... 103
Leavenworth (Kan.) Typographical Union Opposes New Printing Measure ... 913
Lewis Publishing Company Loses ... 432
Linotype Operators, Prizes for ... 270

Trade Notes — *Continued:* PAGE
Man, The — The Field ... 755
Manz Company's Champion Ball Team ... 431
Martin, John, Paper Company Opens for Business ... 268
Massachusetts, Organizing in ... 754
Mixed Drink, A ... 106
New York, New Tariff Printers for ... 430
New York Printers, Central Body of ... 911
Paper Prices, Scarcity of Water Affects ... 103
Parliament, Lays Blame on ... 432
Politicians Must Pay Cash for Printing ... 268
Politics in Union, Printers Oppose ... 270
Politics, Printer Has Fill of ... 433
Pressmen's Home, A Plea for ... 602
Price & Lee Company, Coöperation Dinner of the ... 431
Printer Minstrelsy ... 603
Printer Returns Savings from Pension ... 269
Printers' Christmas Fund Made Good ... 755
Printers' Home Wanted, Another ... 432
Printers' League Entertained by Union ... 268
Printer's Slayer, Big Reward for ... 754
Printers Victimized ... 913
Printing-office Not a Manufactory ... 911
Printing School Urged ... 433
Prisoners to Engrave, Teaching ... 911
Proofreader in Song Hit ... 270
Public Printing, Printers Shun ... 271
Pulp, Free, Bill for ... 755
Rand-McNally Building Sold ... 754
Rayfield-Dahly Company ... 754
Recent Incorporations ...107, 273, 435, 605, 758, 914
"Recollecting" the Good Old Days ... 602
Reward Offered ... 432
Richmond Printers Beat Champions ... 269
Rohr, William J., Honored by Ohio Governor ... 269
Rule Bender, The Multiform ... 269
Ruxton's, Phil, Portfolio ... 269
Sacramento Pressmen Boom Exposition for Sacramento ... 272

Trade Notes — *Continued:* PAGE
St. Louis Establishes Public Printery ... 754
Scott, David J., Married ... 268
Scotland, Getting Together in ... 602
Sears, Roebuck & Co. Help Pressmen ... 912
Spokane, Settlement at ... 271
State Forced to Make Better Offer ... 602
State Printing Contract Makes Trouble ... 271
Stereotyper, The First ... 432
Tickets, Printed His Own ... 911
Trade Notes 103, 268, 430, 602, 755, 911
Typefounders Increase Business ... 105
Typographical Union, Distinction for ... 754
Typothetæ, Activity of the ... 433
Typothetæ, Western Headquarters for ... 270
United Typothetæ's Benefit Scheme ... 603
Warning to Printing Crafts ... 754
Werner Plant to Be Sold ... 430
Winnipeg Concern Banquets Employees ... 911
World's Largest Printing House ... 755
Tramp Printer, The Old-time ... 436
Trezise, F. J., and His Work ... 110
Type Height, European Standards of ... 390
Typefounder? Is It Fair to the ... 923
Typefounder on the Pacific Coast, The First. 86

U

Ungrammatical Sentiment ... 407
Union Influence in Maintaining Prices ... 385
United Typothetæ of America, The ... 100
Union Printers' National Baseball League ... 266

W

Western Slope, From the ... 69
Write with Both Hands ... 907

Y

Yankee Newspaper Persistency ... 61

INDEX TO ADVERTISEMENTS.

PAGE

Acme Electrotype Co.....34, 183, 454
Acme Staple Co....144, 300, 362, 624, 683, 846
Advertisers Cyclopedia Co..... 946
Advertisers' Electrotyping Co.....791, 952
Albemarle Paper Mfg. Co.....144, 308, 342, 622, 797, 838
American Electrotype Co.....630, 796, 943
American Numbering Machine Co..136, 311, 451, 627, 661, 939
American Pressman 155, 294, 455, 621, 788, 958
American Printer 154, 290, 466, 615, 770, 946
American Shading Machine Co.....160, 293, 450, 616, 794, 959
American Steel & Copper Plate Co..160, 293, 450, 616, 794, 959
American Type Founders Co..129, 193, 460, 628, 657, 676-677, 821
Anderson, C. F., & Co...132, 183, 460, 626, 670, 939
Auld, Hampton 121, 291, 448, 614, 768, 933
Ault & Wiborg Co.....16, 176, 336
Auto Falcon & Waite Die Press Co...31, 47, 189, 193, 357, 364, 501, 521, 789
Automatic Platen Press Co.....498-499
Autopress Co. 471-472-473, 491-492-493, 648-649

B. & A. Machine Works..120, 293, 446, 613, 769, 959
Babcock Printing Press Mfg. Co.....7, 167, 327, 483, 659, 823
Barnhart Bros. & Spindler..7, 167, 327, 483, 659, 823
Beck, Charles, Co...18, 199, 334, 501, 658, 822
Beckett Paper Co.....36-37, 309, 467, 519, 775, 949
Bingham's, Sam'l, Son Mfg. Co..8, 164, 324, 484, 828
Bissell College of Photoengraving...121, 291, 448, 614, 768, 933
Black-Clawson Co. 292, 615, 932
Blatchford, E. W., Co...160, 293, 450, 616, 769, 959
Books and Utilities.....157, 314, 476, 792
Boston Printing Press & Machinery Co...141, 315, 461, 629, 683, 931
Boston Wire Stitcher.....129, 193, 460, 628
British Printer 155
Brown Folding Machine Co....38, 305, 359, 490, 682, 819
Buckie Printers' Roller Co.....18, 184, 364, 506
Burrage, Robert R.....449, 770
Burton's, A. G., Son....141, 200, 354, 630, 666, 818
Butler, J. W., Paper Co.....1, 3, 161, 163, 321, 323, 481, 497, 641, 801, 803

Cabot, Godfrey L...160, 293, 450, 616, 794, 959
Calculagraph Co. 188, 343, 524, 661, 838
Carver, C. R., Co..136, 195, 355, 527, 662, 834
Caxton Magazine 155, 294, 455, 621, 788
Central Ohio Paper Co.....448, 614, 768, 933
Challenge Machinery Co...35, 182, 339, 504, 653, 948
Chambers Bros. Co..14, 172, 326, 486, 663, 930
Chandler & Price Co..4, 203, 352, 514, 655, 937
Chicago & Alton.....310, 453, 796, 954
Chicago Embossing Co.....120, 315
Chicago Lino-Tabler Co.....Insert
Chicago Printing Trades Blue Book..... 154
Cleveland Folding Machine Co.....143, 200, 477, 629, 789, 943
Coes, Loring, & Co..20, 175, 329, 494, 646, 839
Colonial Co. 121, 291, 448, 614, 768, 933
Cottrell, C. B., & Sons Co..28-29, 208, 368, 528, 688, 848
Cramer, G., Dry Plate Co....121, 291, 448, 614, 768, 933
Crane, Z. & W. M..137, 317, 363, 635, 679, 847
Crump Roller-washing Attachment Co...474, 620
Cummings Machine Co.....135, 452
Cushman & Denison Mfg. Co..... 856

Delete Chemical Co.....160, 293, 450, 616, 794, 959
Dennison Mfg. Co.....153, 297, 331, 487
Detroit Sulphite Pulp & Paper Co..129, 201, 466, 618, 773, 936
Deutscher Buch- und Steindrucker..155, 294, 455, 621, 788, 958

PAGE

Dexter Folder Co...198, 356, 509, 644, 652, 810-811
Dick, Rev. Robert, Estate....141, 180, 362, 613, 658, 931
Dinse, Page & Co...140, 300, 358, 618, 687, 846
Driscoll & Fletcher.....121, 291, 448, 614, 768, 933
Duplex Printing Press Co.....17, 360-361
Durant, W. N., Co..122, 292, 448, 614, 768, 932

Eagle Printing Ink Co.....774, 942
Eastern-Ludlow Co. 154
Economy Engineering Co.....160, 450, 794
Edwards & Deutsch Lithographing Co..... 449
Electrical Testing Laboratories....122, 292, 448, 614, 768, 933

Feeny-Nossett Mfg. Co...126, 313, 470, 634, 774, 934
Fonderie Caslon 155, 633
Franklin Co. 187, 665
Freie Künste 155, 294, 455, 621, 788, 958
Freund, Wm., & Sons.....46, 183, 343, 624, 772, 938
Fuchs & Lang Mfg. Co.....124, 166, 328, 784
Fuller, E. C., Co....16, 174, 330, 485, 671, 820
Furman, Jas. H....117, 120, 287, 289, 443, 445, 610, 611, 764, 766, 925, 926

General Electric Co.....120, 293, 446, 613, 769, 959
Globe Engraving & Electrotype Co..19, 201, 336, 500, 674, 830
Golding Mfg. Co....39, 195, 334, 504, 660, 827
Goss Printing Press Co...11, 176, 332, 482, 777, 836
Gould & Eberhardt.....787, 939
Grand Trunk Railway System.....316, 636
Graphic Arts 192, 634, 786, 944
Gutenberg Machine Co.....10, 169, 333, 495

Hamilton Mfg. Co...42, 190, 340, 502, 668, 816
Hampshire Paper Co.....25, 325, 643
Handy Press Co..... 936
Harris Automatic Press Co.....23, 179, 349, 507, 647, 807
Hawkeye Mfg. Co..... 616
Hellmuth, Charles 148, 311, 358, 503, 773, 846
Hempel, H. A.....613, 661, 934
Herrick Press 131, 300, 452, 615, 770, 932
Hickok, W. O., Mfg. Co..22, 184, 362, 508, 674, 938
Hoe, R., & Co.....12, 170, 464, 619, 675, 824
Hoole Machine & Engraving Works..27, 185, 338, 521, 662, 838
Horgan, S. H.....154, 474
Huber, J. M.....132, 351, 687

Illinois College of Photoengraving..121, 291, 448, 614, 768, 933
Inland Stationer ...152, 311, 454, 634, 796, 954
Inland-Walton Engraving Co....6, 295, 457, 516, 678, 843
I. T. U. Commission.....156, 312, 366, 637, 793, 955

Jaenecke Printing Ink Co.....133, 199, 354, 512, 672, 815
Johnson, J. Frank..121, 291, 449, 615, 770, 932
Juengst, Geo., & Sons.....26, 192, 348, 488, 680, 826
Juergens Bros. Co..148, 308, 338, 622, 670, 938
Justrite Mfg. Co...152, 296, 460, 626, 670, 942

Kast & Ehinger....148, 311, 358, 503, 773, 846
Kavmor Automatic Press Co.....645, 806
Keyser, E. C., & Co.....121, 291, 448, 614, 768
Keystone Type Foundry.....Insert
Kidder Press Co....128, 302, 459, 628, 791, 818
Kimble Electric Co.....130, 306, 456, 618, 800, 952
Knowlton Bros. 2, 162, 322, 642, 804-805
Kreiter, Louis, & Co..... 945

PAGE

Lanston Monotype Machine Co..... 802
Latham Machinery Co....32, 194, 351, 503, 655, 825
Levey, Fred'k H., Co....140, 306, 347, 626, 670, 829
Linograph Mfg. Co..... 778
Little Giant Baling Press Co..347, 489, 687, 935
Logemann Bros. Co.....139, 185, 457, 622, 664, 844

McGill Mfg. Co..... 510
McLees, Frank, & Bros..... 795
Maish Mfg. Co.....21, 180, 470, 528, 790
Mashek Mfg. Co.....474, 934
Mayer, Robert, & Co.....177, 631, 827
Mechanical Appliance Co.....771, 935
Megill, Edw. L.....140, 311, 461, 627, 683
Meisel Press & Mfg. Co...22, 180, 338, 508, 658, 842
Merchant & Evans Co.....122, 292, 449
Mergenthaler Linotype Co.....Cover, 772
Merriam, G. & C., Co..... 466
Metalography 294, 455, 621, 788
Michener, A. W..... 118
Miehle Printing Press & Mfg. Co.....Cover
Miller Saw-Trimmer Co..127, 299, 344, 523, 776, 814
Miller Truck 146
Mittag & Volger....160, 293, 450, 616, 794, 959
Mittineague Paper Co.....5, 181, 337, 505, 651
Modern Machine Co.....43, 346, 660
Monitor Controller Co...121, 291, 448, 614, 768
Montgomery Bros. Co..... 960
Morgans & Wilcox Mfg. Co.....22, 835
Mott, W. A., Label Works..... 770
Murray Engraving Co.....786, 825
Murray Machinery Co..... 632

National Arts Publishing Co..192, 634, 786, 944
National Carbon Coated Paper Co..... 457
National Electrotype Co.....131, 306, 362, 624, 800, 821
National Lithographer ..155, 294, 455, 621, 788, 958
National Machine Co.....46, 196, 342, 633, 669, 832
National Printing Machinery Co..... 817
National Specialty Mfg. Co..... 808
National Steel & Copper Plate Co..160, 293, 450, 616, 794, 959
Nelson Corporation 449, 770, 932
Niagara Paper Mills.....47, 304, 336, 512, 767, 829
Norwich Film 132, 290, 470, 630, 787, 945
Nossell, Frank 152, 296, 456, 620, 686, 842

Orro Mfg. Co.....508, 773, 944
Oswald Publishing Co...154, 290, 466, 615, 770, 946
Oswego Machine Works...13, 165, 335, 517, 650, 841

Paasche Air Brush Co..... 291
Paper Dealer 122, 292, 449, 615, 770, 932
Papyrus Printing Co.....121, 291, 449
Parker, Thomas & Tucker Paper Co.....136, 180, 451, 633, 774, 942
Parsons Trading Co.....43, 197, 357, 527, 669, 829
Paterson, Wm. 315, 350, 524, 686, 931
Peerless Electric Co.....129, 188, 347, 527, 664, 945
Peerless Printing Press Co.....21, 339, 511, 653, 817
Peninsular Paper Co..... 30
Potter Printing Press Co.....142, 186, 458, 785
Printer and Publisher.....204, 462, 953
Printing Art 152, 201, 466, 636, 796, 956
Process Engravers' Monthly...155, 294, 455, 621, 788

Queen City Printing Ink Co....8, 168, 328, 522, 654, 812

Redington, F. B., Co....131, 320, 457, 771, 825
Regina Co. 465, 506, 774, 832

PAGE
Richards, J. A., Co..... 185
Richmond Electric Co.....661, 931
Rising, B. D., Paper Co..135, 313, 477, 511, 795, 937
Robbins & Myers Co.....46, 197, 342, 508, 666, 946
Roberts Numbering Machine Co.....772, 846
Rogers, Lewis L..... 141
Rouse, H. B., & Co.....151, 298, 469, 518, 780, 934
Rowe, James 144, 308, 358, 618, 666, 938

School of Costs..... 122
Scott, Walter, & Co.....44, 202, 353, 625, 781, 845
Seybold Machine Co.....45, 171, 341, 520, 673, 833
Shepard, Henry O., Co....49, 121, 209, 291, 369, 448, 529, 614, 689, 768, 933
Sheridan, T. W. & C. B., Co..125, 173, 345, 515, 667, 809
Shniedewend, Paul, & Co..19, 177, 343, 521, 657, 821
Shuman, Frank G..... 936
Spatula Publishing Co..... 121
Sprague Electric Co..27, 205, 357, 513, 669, 837
Star Engravers' Supply Co....160, 293, 450, 616, 794, 959
Star Tool Mfg. Co.....34, Insert, 355, 510, 657, 940
Stiles, Chas. L.....122, 448, 614, 768, 933
Sullivan Machinery Co...160, 293, 450, 616, 769, 959
Swigart Paper Co.....681, 928
Swink Printing Press Co.....139, 304, 352, 528, 688, 834

PAGE
Tarcolin 160, 293, 450, 616, 794, 959
Tatum, Sam'l C., Co....128, 197, 474, 632, 771, 940
Thalmann Printing Ink Co....34, 302, 461, 514, 786, 935
Thompson Type Machine Co....9, 178, 468, 631, 780
Toronto Type Foundry Co.....150, 168
Triumph Electric Co.....43, 185, 351, 503, 787, 936
Tucker Feeder Co..... 149
Typo Mercantile Agency.....188, 451, 620, 662, 956

Ullman, Sigmund, Co.....Cover
Union Pacific 143, 480, 942
United Boxboard Co.....39, 296, 459
United Printing Machinery Co.....206, 526, 941
U. S. Printograph Co..... 147
United Typothetæ of America..... 138
Universal Automatic Type-casting Machine Co. 27, 196, 451, 510, 688, 948

Van Allens & Boughton..145, 303, 367, 496, 779, 947
Van Bibber Roller Co...122, 292, 448, 614, 768, 933
Vandercook Press 139, 306
Victoria Platen Press Mfg. Co.....152, 296, 456, 620, 686, 842

PAGE
Wagner Mfg. Co.....119, 288, 444, 765
Walden Typesetting Co..... 33
Wanner, A. F., & Co.....48, 126, 346, 350, 500, 672, 790, 822, 830
Wanner Machinery Co..... 956
Want Advertisements ...117, 287, 443, 610, 764, 925
Warren, S. D., & Co....123, 292, 447, 615, 929
Watzelhan & Speyer.....144, 300, 358, 627, 683, 939
Wesel, F., Mfg. Co.....301, 840
Western States Envelope Co...134, 191, 475, 623, 782, 813
Westinghouse Electric & Mfg. Co...148, 308, 452, 627, 772, 943
West Virginia Pulp & Paper Co..40-41, 208, 368, 684-685, 848
Wetter Numbering Machine Co....133, 295, 633, 769, 844
White, James, Paper Co.....130, 184, 362, 629, 658, 842
Whitfield Carbon Paper Works.....291, 449, 615, 770, 933
Whitlock Printing Press Mfg. Co....24, 307, 463, 617, 783, 831
Wiggins, John B., Co...148, 320, 456, 626, 664, 946
Williams Bros. & Co....160, 293, 450, 616, 794, 959
Williams-Lloyd Machinery Co.....130, 453, 674
Wing, Chauncey ...136, 184, 453, 629, 674, 842
Wire Loop Mfg. Co.....121, 291, 448, 614, 768, 933
Woronoco Paper Co.....15, 207, 365, 525, 656
Wright, Schooley & Morse..... 620

